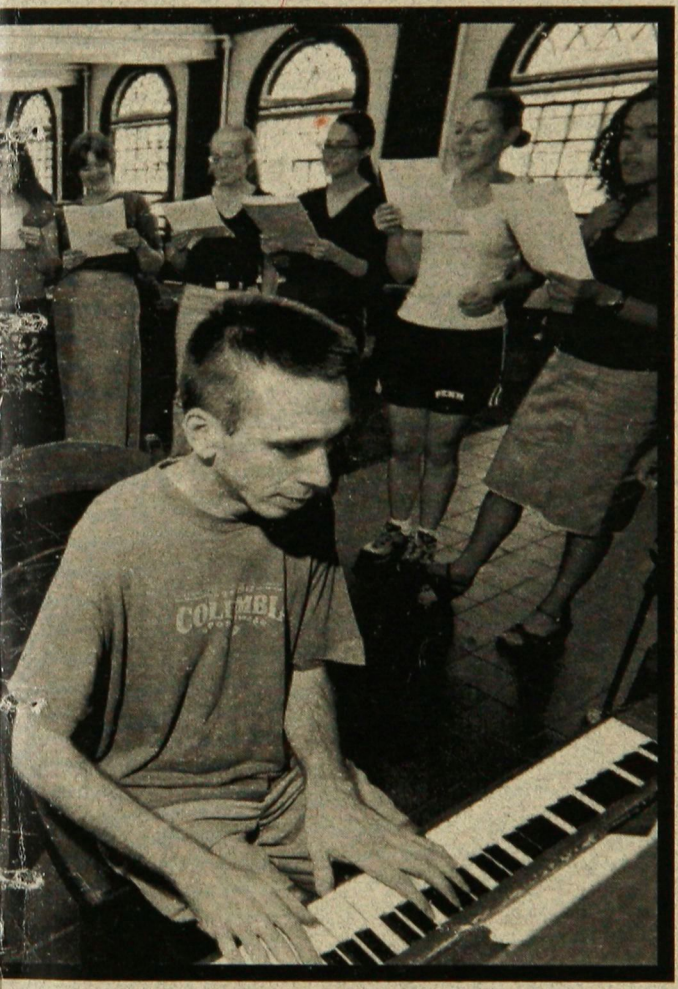
THE Arabic SCHOOL



The Language Schools
MIDDLEBURY COLLEGE

Summer 2003

The Arabic School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510
e-mail: languages@middlebury.edu
web: www.middlebury.edu/ls

Summer 2003

Nine-Week Session
June 13–August 15
Total Fees: $6,890
(Tuition $4,465; Board $1,735; Room $690)

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Welcome from the Director

It's a great pleasure and honor for me to welcome you to the 2003 summer session of the Arabic School.

Please allow me to share with you some information about our School, its philosophy, and its recipe for success. Since 1982, the Arabic School in Middlebury has evolved to become the primary destination on the North American continent for students who wish to learn and live the Arabic language and culture in a relatively short period of time. Throughout its history, the School has been synonymous with three words: prestige, achievement, and satisfaction.

Our teachers and interns come from prestigious academic institutions from the Arab World as well as the United States. Every summer, Middlebury employs some of the most dedicated teachers and teaching assisants from leading U.S universities and Arab countries who come to Middlebury to share their experiences and expertise with you. They bring with them rich cultural backgrounds as diverse as their linguistic and geographic communities. They also bring many years of excellence in teaching Arabic to non-native speakers. On the other hand, when they return to their home institutions, they take with them the innovative and highly effective techniques of the Middlebury approach to teaching foreign languages.

The students also are among the most dedicated and highly motivated in the world. Our students come from universities and professions all over the world, and represent a wide variety of backgrounds and interests. Their diversity adds to the uniqueness of the program. We believe that they acquire in Middlebury a much higher set of goals and expectations for themselves and for their future Arabic classes, and that's thanks to our effective immersion approach, the language pledge and the many hours they spend in contact with their teachers in and out of class.

The Arabic School offers you a unique experience that is virtually unmatched anywhere in the world. Middlebury is much more than textbooks and classrooms. The entire environment shapes your Arabic learning experience. The way of life cannot be calculated in terms of semesters and credit hours. You will eat, sleep, study, make friends, interact with professors, watch television and films, and attend lectures given by the faculty and distinguished guest speakers—all exclusively in Arabic. Arabic newspapers, magazines, and Internet connections to Arabic websites will keep you up to date on current events around the world. You can enjoy all of your favorite sports at Middlebury College's modern facilities, while learning to challenge your opponents in Arabic.

The Arabic School challenges its students to live up to their utmost potential. We know that you are willing to invest nine weeks of your life in this program. We realize that you have pledged total commitment to the acquisition of Arabic language and culture. We appreciate that you will entrust us with the mission of guiding you to your goals. We pledge that we are equally committed to the same mission and we will provide you with the tools and assistance necessary for you to achieve your goals. We will challenge you and we expect you to challenge us. We realize that you are an individual with your own aspirations and your own priorities. At the Arabic School, we will do our best to help you reach the goals that you have set for yourself, in an intense, yet friendly and enjoyable environment. Please do not hesitate to call on me if you have any questions about the Arabic program. I look forward to greeting you in pesron in Middlebury, *InShaa'Allah*..

Mahmoud Abdalla
Acting Director

The Arabic School

The Arabic School offers Elementary, High Elementary, Intermediate, High Intermediate, and Advanced courses in the nine-week summer session. The curriculum emphasizes reading, listening, speaking, culture, and writing skills, all of which are practiced daily in and out of class. Students engage in communicative and functional activities, often in small groups, that maximize interaction and linguistic accuracy. Reading and listening materials are all authentic. The School has its own language lab with a wide selection of audio tapes for work on listening skills. Students have access to the textbook audio tapes in digitized sound available on-line in computer labs. In addition, students are introduced to word processing in Arabic. All the Macintosh computers at the Middlebury College Computer Center are equipped with the *Nisus* Arabic word-processing software and with Internet and e-mail connections.

The Middlebury College Starr Library houses a modest modern and classical Arabic collection covering a wide range of academic and non-academic interests, which students at all levels may use for outside reading and class projects. Students can read *Al-Ahram* and *Al-Hayat* newspapers which are available daily as well as a selection of magazines in the lobby of Starr Library and the social lounge of the Arabic School. The School also has an extensive collection of Arabic music tapes, CDs, and films on video cassette from many parts of the Arab World.

The main focus of the School is the teaching of Modern Standard Arabic. At the High Intermediate and Advanced levels, students are exposed to "Educated Spoken" forms of some Arabic dialects. This addition to the School's curriculum has been implemented in response to a growing need to bring students' aural and oral proficiency to a level where they can comfortably and naturally interact with Arab intellectuals and conduct their daily life in the Arab World.

The material covered and the level of proficiency achieved in one summer at the Middlebury Arabic School is generally considered equivalent to

at least one academic year's work at most other institutions. Student progress is evaluated through the administration of written and oral proficiency tests at the beginning and end of the session.

Credit

Credit is defined in terms of *units.* One unit equals three semester hours. Each level offered in the nine-week session of the Arabic School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session. Information about the financial aid application process accompanies admissions materials published by the Language Schools each year.

Graduate Internships

Every summer, the Arabic School offers two graduate internships. Graduate interns may audit the Advanced level class, observe the teaching of regular school faculty, help in correcting homework and material preparation, tutor individual students and hold office hours, and in general participate in all other school activities. Eligible candidates must have served as teaching assistants at their home institutions or have career interests in the field of Arabic language and literature. Candidates must possess at least an Advanced level proficiency in Arabic. The Arabic School provides interns with full room and board and a small stipend for the nine-week session. Interns are expected to cover their own travel expenses to and from Middlebury College. For more information about these internships, please write to the Director of the Arabic School at Middlebury College.

Enrollment

Upon acceptance, all students must pay a $300 **non-refundable** enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the 2004 summer session will be available in the fall of 2003 from:

The Arabic School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802) 443-5510
languages@middlebury.edu
www.middlebury.edu/ls

We admit qualified students on a "rolling" basis to provide candidates with timely decisions as soon as their applications are complete. Final placement in a level of study is determined by performance on written and/or oral placement examinations.

The Arabic School
Administration, Faculty and Staff

Acting Director
MAHMOUD ABDALLA, Assistant Professor of Arabic, Wayne State University; Ph.D., University of Edinburgh (U.K.)

Assistant Director
CHRISTOPHER STONE, Assistant Professor of Arabic, Middlebury College; Ph.D., Princeton University

Faculty
GHAZI ABU HAKMEH, Doctoral Candidate in Foreign Language Education, University of Texas at Austin; M.A., St. Michael's College

OLLA AL-SHALCHI, Master's Candidate in Teaching Arabic as a Foreign Language, American University in Cairo; B.A in Arabic Language and Literature and Islamic Studies, University of Texas at Austin

HOUSNI BENNIS, Instructor of Arabic, University of Virginia; Doctoral Candidate, Washington University (St. Louis)

BRAHIM BOUSSOUAB, Assistant Professor of Arabic, Al-Akhawayn University; Ph.D., Ibnou Zohr University, (Morocco)

AMAL CHAGUMOUM, Doctoral Candidate in Comparative Literature, University of Texas at Austin; M.A. in Arabic Language and Literary Criticism, Rabat University (Morocco)

SAYED EL-SHENAWI, Arabic Language Instructor, Zayed University (United Arab Emirates); M.A. in Arabic Literature, Ain Shams University (Egypt)

SHADYA FAHMY, Arabic Language Instructor, Arabic Language Unit, American University in Cairo; M.A. in Teaching Arabic as a Foreign Language, American University in Cairo

SHOUKRI GOHAR, Arabic Language Instructor, British Council in Cairo; B.A. in Teaching Arabic as a Foreign Language, Cairo University

RANIA HEJAZEEN, Arabic Language Instructor, Wayne State University; M.A. Candidate in Teaching Foreign Languages, Wayne State University

AHMAD KAROUT, Instructor of Arabic, l'Institute Francais d'Etudes Arabes de Damas (IFEAD) (Syria); Diploma in French Literature, University of Damascus

NEVENKA KORICA, Instructor of Arabic, Arabic Language Unit, American University in Cairo; M.A. in Teaching Arabic as a Foreign Language, American University in Cairo

BARBARA ROMAINE, Arabic language instructor, Washington College Maryland); M.A. in Latin and Humanities, University of Massachusetts

AMINA SALEH, Arabic Language Instructor, Arabic Language Unit, American University in Cairo; M.A. in Teaching Arabic as a Foreign Language, American University in Cairo

RIMA SEMAAN, Arabic Language Instructor, American University of Beirut; M.A. in Arabic Language and Literature, American University in Beirut

SALAM TAHA, Arabic Language Instructor, Arabic Language Institute, Damascus University; M.A. Candidate in Teaching Language and Literature, Damascus University

ARMANDO VARGAS, Doctoral Candidate, University of California at Berkeley; M.A. in Middle East Area Studies, Harvard University

SHAHIRA YACOUTT, Instructor of Arabic, Arabic Language Unit, American University in Cairo; M.A. in Teaching Arabic as a Foreign Language, American University in Cairo

Arabic School Coordinator
AMY COMES

Bilingual Assistant
ELIZABETH ROSENBERG, M.A. Candidate in Near Eastern Studies, New York University

Graduate Interns
ROBYN CRESWELL, Doctoral Candidate in Arabic Literature, Princeton University; B.A. in Comparative Literature, Brown University

KENNETH HABIB, Doctoral Candidate, University of California at Santa Barbara; M.A. in Music Composition, University of California at Santa Barbara

HIKMET YAMAN, Doctoral Candidate in Near Eastern Languages and Civilizations, Harvard University; M.A. in Arabic and Islamic Studies, Harvard University

Program of Studies

101-102-103-104 Elementary Arabic (Level 1)
The beginning level is designed for students with no prior knowledge of Arabic. During the first week, elementary level students sign a modified pledge allowing them to interact with their instructor in English while in class. In all other aspects of their daily life in the school, beginning level students abide by the full Language Pledge. From the first day of classes, students are exposed to authentic reading and listening materials. They engage in functional activities, often in small groups, necessary to their survival in the school community and later on in an Arab setting. Students at the elementary level are introduced to the use of Arabic computer software and to listening materials in digitized form and on the Internet. Reading assignments from Arabic sources on the Internet are also a feature of this level. Students write long compositions and make oral presentations in class in a way that makes the use of Arabic a natural process and helps students at this level blend in with students from higher levels. Students are expected to spend between four and five hours outside of class working on assignments and preparing for next day's class. (4 units)

Required Texts:
1) *Alif Baa, An Introduction to Arabic Letters and Sounds,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
2) *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
3) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

197-198-199-200 High Elementary Arabic (Level 1.5)
This course of study is designed for students who have had some exposure to Arabic through an academic institution, through living for a period of time in an Arab country, or through private tutoring in the language. Students at this level typically come from different backgrounds, have studied using different textbooks, and have different levels of proficiency. Students are expected to use Arabic exclusively from the outset and all instruction is

conducted in Arabic. Students in this level are exposed to authentic reading and listening materials that are of more depth and length than those used in Level 1. The speaking and writing assignments are more varied and more demanding than Level 1 assignments. Students at this level are required to write and edit their compositions using Arabic word-processing software available at the School, in addition to other technological features such as digitized sound for *Al-Kitaab* lessons and reading and listening assignments from the Internet. Students are expected to spend between four and five hours a day outside of class working on assignments and preparing for next day's class. (4 units)

Required Texts:
1) *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
2) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

201-202-203-204 Intermediate Arabic (Level 2)
Students placed in Level 2 normally have taken two or three semesters of Arabic in an academic setting and have knowledge of the basic grammatical and lexical features of Arabic. Sometimes a "lower intermediate" class is created to accommodate those students whose proficiency and language skills require that they go at a slower speed than regular intermediate students. Typically, students in the lower intermediate class have finished only two semesters of college Arabic, or more than two semesters but have been away from the language for some time. The objectives of Intermediate Arabic are, in general, to solidify knowledge of the basic rules of Arabic grammar, to expand vocabulary in terms of complexity, and to increase the acquisition of words for active use in a wide variety of topics and settings. Emphasis is placed on the use of authentic reading and listening materials, and on communicative writing and speaking tasks. Students at the intermediate level are required to go to all Arabic lectures and movies. Usually, there are homework assignments designed to enhance each student's benefit from the cultural activities. At the end of the course, students at the intermediate

level are expected to write a long composition of at least 1,200 words. Oral presentations of 15 to 20 minutes are regular activities at this level. In addition, work outside of class requires an average of four to five hours a day. (4 units)

Required Texts:
1) *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
2) *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part II,* by Brustad, Al-Batal, & Al-Tonsi, Georgetown University Press, 1997.
3) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

301-302-303-304 High Intermediate Arabic (Level 3)
Students at this level have a broader range of vocabulary, more fluency in speaking, and more advanced skills in Arabic than students at the regular Intermediate Arabic level. The main objective of this course is to move students in a short period of time across the threshold of the high intermediate level of proficiency and provide opportunities and learning strategies towards the advanced level of proficiency. This level is characterized by extensive readings and discussions on a multitude of political, social, cultural, and literary topics. Writing assignments are geared toward stylistic and aesthetic aspects of the Arabic language. Students produce lengthy expository and argumentative discourse. Attending lectures and films and participating in follow-up discussion sessions either with their instructor or the visiting lecturer are regular features of class activities. Listening activities focus on authentic materials of considerable length and content. At this level, students choose one of the colloquial dialects offered in the School. The objective is to equip students with the necessary conversational skills that would enable them to engage in meaningful discourse with educated Arabs in a medium that is not considered artificial or unfamiliar in the Arab World. The study of the dialect is uniquely integrated into the general curriculum emphasizing the linguistic realities in the Arab World. Work outside of class requires between four to five hours a day. (4 units)

Required Texts:
1) *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part II,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1997.
2) *Al-Kitaab fii Taʿallum al-ʿArabiyya, Part III (Preliminary Edition),* by Brustad, Al-Batal, & Al-Tonsi.
3) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

401-402-403-404 Advanced Arabic (Level 4)
Students accepted at this level are expected to have mastered language mechanics and possess the high intermediate level of proficiency in Modern Standard Arabic. The course is designed to enable students to attain solid, advanced level proficiency or higher in the various language skills. Readings at this level are extensive and varied in terms of genres and academic interests. They consist exclusively of authentic materials on various contemporary and classical topics in language, literature, and the social sciences. Chapters from books, novels, and lengthy articles form the backbone of this course. Students analyze the stylistic features of different genres and texts. Special emphasis is placed on understanding the nuances of the language and the use of idiomatic expressions and rhetorical devices. Home assignments are varied and typically consist of attending or watching a recording of a lecture, reading a chapter from a book and making an oral presentation in class based on that reading, engaging in a panel discussion with other classmates and one or more of the other instructors in the School, or watching a live TV broadcast (via satellite) of a cultural, historical, political, or religious nature. At the advanced level, students also study the basic structures and phonological system of one of the major colloquial dialects. Students are encouraged to adopt the same linguistic medium that intellectual and educated native speakers of Arabic adopt in their conversations on academic topics. The study of the dialect is uniquely integrated into the general curriculum emphasizing the linguistic realities in the Arab World. Work outside of class requires between four to five hours a day. (4 units)

Required Texts:
1) *Al-Kitaab fii Taʿallum al-ʿArabiyya, Part III (Preliminary Edition),* by Brustad, Al-Batal, & Al-Tonsi.

2) *Adawaat al-Rabt* by Ahmed Taher Hasanein & Nariman Al-Warraki, American University in Cairo Press, 1994.
3) *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services.
4) A variety of additional texts selected by instructor(s).

Clubs

In addition to regular coursework, students above the first level are also expected to participate in a club of their choice. The clubs hold two-hour meetings once a week. The clubs are determined by student interest. Clubs in the 2002 summer session included the following:

(1) Arabic Music Club: Students worked on learning Arabic songs and folk dancing.
(2) Dance Club: Students learn and practice basic techniques of Arabic dancing, and perform at functions for the Arabic School and Language Schools community.
(3) Calligraphy Club: Students learn and practice the art of calligraphy, and produce a public exhibition of their work at the end of the summer session.
(4) Cinema Club: Students watched an Arabic film every week and discussed its cultural and artistic content.
(5) Qur'an Club: This club was based on reading some of the Suras of the holy text and their interpretations, and on learning the rules of recitation (tajwiid).
(6) Journalism Club: Students produced a bi-weekly wall newspaper with news, editorials, jokes, entertainment, etc.
(7) Radio Club: Students in this club produced a weekly one-hour Arabic radio program that was broadcast on the Middlebury College radio station. The program included interviews, local and international news, weather, and music.
(8) Cooking Club: Our students learned the art of Arabic cooking from their teachers who hail from several different countries in the Arab World. The whole School appreciated the weekly dish from the club.

Elementary level students form their own club for the first half of the session and join the other clubs for the second half.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

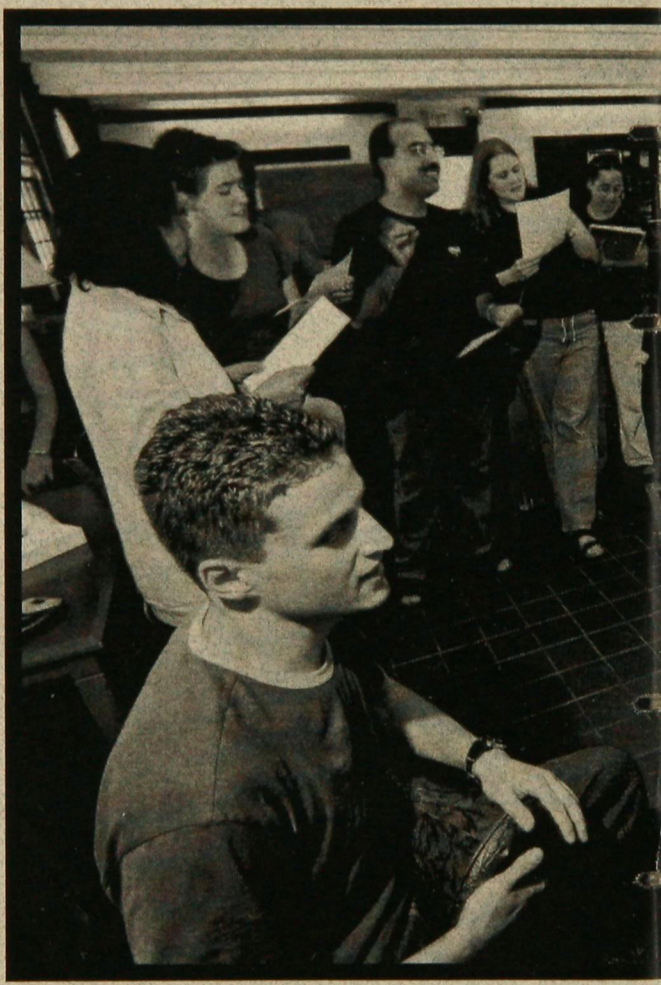
Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Arabic School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College



The Arabic Music Club met twice a week last summer.

THE Chinese SCHOOL

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Letter from the Director:

As the Chinese School at Middlebury College approaches its 38th summer, we take great pleasure to present you with information on the life of the Chinese School at Middlebury College and our 2003 program.

With its long tradition of academic excellence, each summer the Chinese School offers its students a unique, unparalleled opportunity to learn Chinese language and culture. In nine short weeks, with the support of a dedicated faculty and staff, a rigorous, well-implemented curriculum, a speak-Chinese-only total immersion learning environment, and a low student-teacher ratio, our students make unimaginable progress. At the end of each summer, comparisons of entrance and exit speaking and reading proficiency test results lend clear credibility to this claim. We have built into our curriculum an active assessment component which monitors and measures students' progress. Our team effort ensures that students receive individual attention and continuous feedback. We also make sure that our students understand and carry out their responsibility to learn. Both teachers and students work diligently as coaches and learners, respectively, toward the same goal — to ensure that our students' ability to understand, speak, read, and write Mandarin Chinese improves dramatically day by day throughout the summer.

Life in the Chinese School is guided by, but not limited to, this goal. Every summer, we provide a wide range of cultural, interactive, and other types of activities. Playing on and cheering for our soccer team as it competes against the other language schools, for example, engenders camaraderie among students and faculty. Movies, lectures, concerts, and art exhibits provide numerous avenues for gaining access to the Chinese culture. Picnics, hikes, cooking activities, or simply hanging out with teachers and fellow classmates give us opportunities

to relax and make acquaintances which often lead to life-long friendships. Living the Middlebury Chinese School experience drives both the students and the faculty to discover strength and resolve previously unrealized. It also brings them a profound sense of joy and satisfaction as they taste the fruit of their effort at the end of the program.

The Chinese School at Middlebury College does not just offer a first-rate language learning program, it offers a life experience that each student and teacher will always look upon with fondness, pride, and a deep sense of accomplishment long after leaving Middlebury.

I thank you for taking the time to learn about our program. I hope that you will find the information in this bulletin interesting, and that you will get in touch with us. We look forward to hearing from you.

Jianhua Bai
Director

The Chinese School

The Chinese School offers a nine-week intensive program each summer with courses in modern Mandarin at beginning, intermediate, and advanced levels I and II, as well as one course in beginning Classical Chinese. These courses are designed to help learners develop and improve their listening, speaking, reading, and writing skills. The curriculum at all levels also aims at helping learners acquire and expand their knowledge of Chinese culture.

Total Immersion — In the context of complete immersion in an intensive Chinese language environment, students will have ample opportunities to acquire and improve their ability to communicate in both spoken and written Chinese. Teachers and students adhere to a strict "Chinese Only" language pledge. Students will be exposed to texts prepared in both traditional and simplified characters as well as to a variety of vocabulary and usages current in both mainland China and in Taiwan. Language learning activities, to be conducted both in and outside of class, include various types of drills and simulations of real life situations requiring the use of spoken and written Chinese. These exercises, which emphasize the development of good language learning strategies, also seek to help students become more resourceful learners and successful users of Mandarin Chinese.

Intensive — Due to the extremely high level of intensity of this program, students should not have any other obligations during the nine-week session. They should anticipate devoting a great deal of time to study in addition to their scheduled four hours of classes Monday through Friday. It is not advisable for students to plan to spend weekends away from Middlebury. For relaxation and additional opportunities to learn the language and the culture, students will participate in other activities such as movies, lectures, picnics,

sports, calligraphy, painting, Tai-Chi, Chinese chess, drama, singing, poetry recitation, cooking, and radio broadcasting.

Rigorous Assessment — Students (other than beginners) will take entrance proficiency tests on their listening, speaking, reading, and writing skills for placement and exit proficiency tests to determine progress made during the summer. Throughout the course, students will be rigorously assessed and their progress will be carefully monitored and discussed with them.

Low Faculty-Student Ratio — The average faculty-student ratio in the Chinese School is approximately one to six. The faculty is recruited upon the basis of excellence in teaching Chinese as a foreign language. Most of the faculty members grew up in China or in Taiwan, with the exception of one or two non-native instructors who have near-native proficiency in Chinese. All the teachers and students live together in the Chinese language dormitories and take their meals together in the Chinese language dining hall, thus allowing the faculty and Chinese-speaking staff to interact with the students in Chinese on a daily basis.

Credit

Credit is defined in terms of units. One unit equals three semester hours. The course of study offered in the nine-week session of the Chinese School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer Language Schools, including the Chinese School. A financial aid information packet, including an application and instructions, accompanies the promotional material published by the Language Schools each year.

Scholarships

The following scholarships have been established in honor of faculty of the Chinese School: The Ta-Tuan Ch'en Scholarship and The Feng Ming-Hui Scholarship. The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from an appropriate scholarship listed above or from the general grant fund.

Enrollment

Upon acceptance, all students must pay a non-refundable $300 enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the 2004 summer session will be available in the Fall of 2003 from:

The Chinese School

Sunderland Language Center
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Administration, Faculty, and Staff

Director: JIANHUA BAI, Associate Professor of Chinese, Kenyon College; Ph.D., University of Pittsburgh

Administrative Assistant Director: LISA LIN, Lecturer, University of Akron; M.A., University of Akron

Lead Instructors

Beginning Chinese (Level I):
MEIQING ZHANG, Lecturer in Chinese, Brown University; M.A., Brown University

Intermediate Chinese (Level II):
FANG LIU, Visiting Instructor of Chinese, Oberlin College; M.A., University of Vermont

Advanced Chinese I (Level III):
DIANA Y. SUN, Lecturer in Chinese, University of Vermont; M.A., St. Louis University

Advanced Chinese II (Level IV):
FENGTAO WU, Lecturer in Chinese, Washington University; M.A., Indiana University

Classical Chinese (Level V):
FENGTAO WU, Lecturer in Chinese, Washington University; M.A., Indiana University

Administrative Staff

ANNA SUN, Coordinator

EDWIN VAN BIBBER-ORR, Middlebury College, Bilingual Assistant

Courses

101-102-103-104 Beginning Chinese (Level I)
Zhang and staff

This course is designed to help students develop functional language ability in spoken and written Mandarin Chinese in order to meet the basic needs in their personal and academic lives requiring the use of Chinese.

Activities designed for the course include intensive drills on sounds and tones, vocabulary, grammatical constructions, and traditional and simplified characters in meaningful contexts. There is extensive practice in using Chinese in culturally authentic situations. Both pedagogically prepared texts and authentic materials including a wide variety of realia will be used in this course.
(4 Units)

Required Texts:
T. Richard Chi, *Beginning Mandarin Chinese: the Textbook,* forthcoming, Cheng & Tsui Company.

T. Richard Chi, *Beginning Mandarin Chinese: the Workbook,* forthcoming, Cheng & Tsui Company.

Required Dictionary:
Concise English-Chinese Chinese-English Dictionary: Commercial Press.

201-202-203-204 Intermediate Chinese
(Level II) Liu and staff

This course is designed for students who have successfully completed a rigorous one-year college course in spoken and written Mandarin Chinese or its equivalent. While many of the linguistic tasks students will learn to handle are similar to those of Level I, the level of language required to carry out these tasks is more advanced. In this course, students will be required to comprehend and produce paragraph-level Chinese.

Rigorous practice of spoken and written Chinese in complex communicative activities will be complemented by intensive drills to fine-tune pronunciation, expand vocabulary, and internalize more complex grammatical constructions. Students will also do intensive reading of expository writings on a variety of cultural topics. This course is conducted in Mandarin Chinese. (4 Units)

Required Texts:
T. Richard Chi, *Intermediate Mandarin Chinese: the Textbook,* forthcoming, Cheng & Tsui Company.

T. Richard Chi, *Intermediate Mandarin Chinese: the Workbook,* forthcoming, Cheng & Tsui Company.

Required Dictionaries:
Ding, G., Ed., *A New English-Chinese Dictionary,* University of Washington Press.

Ding, G., Ed., *A New Chinese-English Dictionary,* University of Washington Press.

301-302-303-304 Advanced Chinese I
(Level III) Sun and staff

Designed for students who have completed two years of college-level training in Chinese, this course aims at helping students solidify their ability to comprehend and produce paragraph-level Chinese. It seeks to enable students to understand face-to-face conversations as well as to comprehend both spoken and written Chinese in the formal *shumianyu* Chinese on most familiar topics, give factual accounts, and write various types of correspondence, simple essays and reports. Authentic materials, including newspaper reports and radio and TV broadcasts, will be used in this course. The course is conducted entirely in Mandarin Chinese. (4 Units)

Required Texts:
Bai J., et al, *Across the Straits,* Cheng & Tsui Company.

Bai J., et al, *Beyond Basics,* Cheng & Tsui Company.

Liu, I. and Li, X., *A Chinese Text for a Changing China,* Cheng & Tsui Company.

Recommended Dictionaries:
Ding, G., Ed., *A New English-Chinese Dictionary,* University of Washington Press.

Ding, G., Ed., *A New Chinese-English Dictionary,* University of Washington Press.

401-402-403-404 Advanced Chinese II (Level IV) Wu and staff

This course is designed to help students comprehend and produce discourse-level Chinese characterized by factual as well as abstract elaboration on most familiar and some unfamiliar topics. Authentic materials are used exclusively, and the course is conducted in Mandarin Chinese. It is designed for students who have completed three years of training in all four skills.

In this course, students will read rigorously both literary and non-literary texts written in advanced *shumianyu* language on a wide range of topic areas related to current events, social sciences, history, and literature. Students will be required to write extensively in the expository style. Their written work will be corrected and discussed in individual sessions. (4 Units)

Required Text:
Tang, Y. and Chen Q., *Intention and Strategy: An Advanced Course in Chinese,* forthcoming, Yale University Press.

Recommended Dictionaries:
Ding, G., Ed., *A New English-Chinese Dictionary,* University of Washington Press.

Ding, G., Ed., *A New Chinese-English Dictionary,* University of Washington Press.

501-502-503-504 Classical Chinese (Level V) Wu and staff

This course, conducted entirely in modern Chinese, is an introduction to Classical Chinese. It is designed for students with no previous training in the classical language but with a minimum of three years of training in modern Mandarin. While the focus of the course is on training students to read Classical Chinese, the method of instruction serves simultaneously to enhance proficiency in the modern Chinese. Comparisons will be made between Classical Chinese and modern Chinese in the areas of lexicon, syntax, semantics, and cultural context. Materials to be covered in this course are selected from the vast store of classical texts, ranging from the Analects of Confucius to nineteenth century court documents. All lessons will be accompanied by audio tapes placed in the language laboratory. (4 Units)

Required Text:
Chiang, Gregory, *Language of the Dragon Vol. 1,* Cheng & Tsui Company.

Recommended Dictionary:
Xiandai Hanyu Cidian, Commercial Press, Hong Kong.

Cultural Activities

Each summer, the Chinese School offers a wide variety of lectures, films, and performances to provide a cultural as well as linguistic immersion.

In addition to their regular classwork, students are offered opportunities to participate in classes relating to Chinese culture. These classes meet in the afternoons once a week for an hour. The classes are determined by student interest. In the 2002 summer session, classes were offered in: Calligraphy, Folk Singing, Tai Chi, Regional Cooking, and Radio Broadcasting.

In Memory

When Gregory Kuei-Ke Chiang passed away on October 15, 2000, the Chinese School at Middlebury College lost its most senior instructor as well as one of its most dedicated and strongest supporters.

For over two decades, Gregory was the instructor of the Classical Chinese course in the Chinese School. During those years, as a regular faculty member in the Chinese Department at Middlebury College, Gregory also served as Professor in Charge of the Middlebury Chinese School, Dean of the Chinese School, Chinese Advisor to the Language Schools, and Chair of the Chinese Department. Gregory was the author of numerous short stories and essays. He also translated from English to Chinese a number of short stories and plays. Shortly before his death, he completed and published a three-volume work entitled Classical Chinese: A College Reader.

Gregory was greatly admired by his students, colleagues and friends as a dedicated teacher, a serious scholar and writer, and a caring person with a great sense of humor. All of us who knew him mourn his loss and shall miss him profoundly. Gregory was buried in a beautiful small cemetery in East Middlebury.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Chinese School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

Guest artists Cynthia Hsiang on the guzheng, or Chinese zither, and Zhimin Han performed during the summer of 2002.

THE French SCHOOL

The Language Schools
MIDDLEBURY COLLEGE

Summer 2003
Academic Year 2003–2004

The French School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
Tel.: 802/443-5510
Fax: 802/443-2075
languages@middlebury.edu
www.middlebury.edu/ls/french

Summer 2003

The French School

Seven-Week Language Session
June 27– August 15
Total: $5,240
(Tuition $3,350; Board $1,350; Room $540)

Six-Week Graduate Session
June 30–August 15
Total: $5,120
(Tuition $3,350; Board $1,270; Room $500)

Academic Year 2003-04

The School in France

Graduate and Undergraduate Programs
Graduate year tuition: $12,725
Undergraduate year tuition *(Paris and Poitiers)*: $12,995
Undergraduate semester tuition: $6,995

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Welcome to the French School

"Middlebury excellence with a French touch"

Message de bienvenue du Directeur de l'École française

The *École française*, now in its 87th year, is renowned throughout the world for its long experience in the field of language learning and its uniquely rewarding ambience. I invite you to take a look at the program, which illustrates our best efforts to create a linguistic environment that meets your demands, whether it be in the seven-week intensive language session or in the six-week graduate session.

L'École française a toujours réussi dans la mission que ses créateurs s'étaient fixée: répondre à vos besoins tout en donnant corps à son ambition de représenter et d'exprimer l'excellence en matière d'apprentissage et d'enseignement du français en situation d'immersion. Je souhaite que vous trouviez dans le programme de la session 2003 dont suit une description, les cours et les activités qui correspondent le mieux à vos attentes et qui sont l'expression de notre engagement. A très bientôt le plaisir de vous revoir ou de vous accueillir pour votre premier été à l'École française.

Jean-Claude Redonnet
Directeur

French At Middlebury

The French School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading to the M.A. or D.M.L. degree. The School in France has programs designed for undergraduates wishing to spend an academic term in Paris or Poitiers, and for graduates who complete their M.A. degree with an academic year in Paris.

Graduate Degrees

Master of Arts

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written French. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in French, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Paris. The program provides a broad base in language, literature, and civilization. It is designed to be a self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in French, as well as a graduate-level command of the second language, is a prerequisite for entrance to the program. Degree requirements include a qualifying paper; eight upper-level graduate courses in French; three graduate courses in a second language (German, Italian, Russian, or Spanish); a comprehensive examination in French; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credit

Credit is defined in terms of units. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-400) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits earned toward a degree expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire. The Middlebury College Language Schools do not calculate grade-point average or class rank.

Transfer Credit

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Language Schools' Registrar to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the

initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must be taught in French in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation, and must not duplicate courses already taken for degree credit.

All units counted toward a degree must be taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the Director of the French School. Auditing is not permitted in levels 100–400, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $1,225 (tuition $725; room and board $500).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Enrollment

Upon acceptance, all students must pay a $300 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session must be requested, in writing, from the Coordinator of the French School before the beginning of the session. The extra course fee for the six-week session is $1,116.

Application and Admission

Application materials for the 2004 summer session and the 2004–2005 academic year abroad will be available in November 2003 from:

Middlebury College Language Schools
Sunderland Language Center
Middlebury College
Middlebury, VT 05753
802-443-5510
languages@middlebury.edu
www.middlebury.edu/ls/application.html

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high school graduates.

Placement and Orientation

All students undergo a variety of placement tests before and at the beginning of the session. A variety of criteria are taken into account when placing students:

- Command of the morphology and syntax of the French language, as evidenced by results on the grammar test;
- Writing ability (capacity to produce a coherent, well constructed argumentative text in a limited time span) as evidenced by rating on the writing sample;

- For undergraduate students: Proficiency in general oral expression, as evidenced by rating on the Oral Proficiency Interview;
- For graduate students: Quality of pronunciation, as evidenced by rating on the phonetics interview;
- Student's motivation, goals, and previous learning experience and/or contact with the French language, as evidenced by answers to the questionnaire *French and You*.

Note that our expertise as language educators, as well as our experience in placing thousands of students, allows us to discount certain problems that may appear important to students, while focusing on others that they may consider secondary. Students who disagree with their placement should contact the Associate Director and register a request for a change (request forms can be obtained from the School office). ***However, no course or level change at the undergraduate level will normally be implemented until after the third day of classes.*** To avoid any error, the School administration will request confirmation from instructors that a student may, in fact, be better placed in another course or level. Instructors will observe the student's work closely, and submit a collective recommendation.

Graduates wishing to change a course should simply obtain the authorization and signature of both professors involved (Add/Drop forms can be obtained from the School office). All requested changes will be dependent on space availability.

Attendance

Because of the highly intensive nature of the program, attendance is compulsory at every class session. The only possible exceptions are ***documented*** cases of accident, medical treatment, illness (physical or mental), as well as family or professional emergencies and absences excused in advance. If a student must miss class for any of the aforementioned reasons, he/she should notify the instructor(s) immediately, ahead of time if at all possible.

Undocumented and/or unexcused absences will lead to sanctions ranging from a reduction of final grade to dismissal from the program without a grade and without a refund (see details in the *Student Handbook*). In case of repeated absences that can be explained by a legitimate cause, we reserve the right to ask a student to leave the program if it appears that he/she cannot meet the course requirements in a manner that is comparable to that of his/her classmates.

Direction et Administration

Directeur: Jean-Claude REDONNET

Directeur adjoint et Directeur désigné: Guy SPIELMANN

Coordinatrice: Beverly KEIM
B.Sc., University of Illinois; Diplôme d'études françaises (CIEF Dijon). Diplôme Supérieur de français des affaires (CCI Paris/University of Illinois). Grosses deutsches Sprachdiplom (Goethe Institut-Frankfurt am Main).

Conseiller (Communication): Julianna NIELSEN
M.A., Middlebury College; B.A., University of Southern Maine. Rédactrice/directrice technique, Heinle & Heinle Publishers, Boston, MA (1987–1991). Rédactrice en chef, Sloane Publications, Portland, ME (1991–2003). Auteur de plusieurs CD-ROM et activités Web dans le domaine du FLE. A dirigé la publication de plusieurs manuels et vidéos éducatives destinées à l'enseignement du FLE, pour McGraw-Hill, Houghton Mifflin, McDougal Littel, et Heinle & Heinle, entre autres.

Assistantes bilingues

Teresa MONTAGNA (Logistique)
M.A., Middlebury College; B.A. University of Michigan; Enseignante de français à la high school de Princeton, NJ et à Bucks County Community College (PA). A enseigné dans un milieu urbain à Baltimore, MD. A enseigné l'anglais en France à titre du Fulbright Teacher Exchange (1999–2000). L'article "Un lycée américain difficile" a été publié dans une édition des *Cahiers pédagogiques sur l'enseignement aux USA* (n°392 Mars 2001).

Claire SPACHER (Communication)
Étudiante en maîtrise d'Études Théâtrales à l'Université Marc Boch/Strasbourg II. Se passionne depuis longtemps pour le théâtre, aimant à explorer des textes et des formes peu communes, tel que le monologue et

le théâtre en appartement. Avec ses amis, elle investit des lieux où le public ne s'attend pas à trouver des spectacles. Elle apprend également à éclairer les plateaux, le côté technique l'attirant plus que le jeu. Ces connaissances lui permettent également d'étoffer ses expériences de mise en scène, métier auquel elle se destine. Animant sa propre troupe, elle collabore également à d'autres spectacles, dont la tournée "Parades" de la Compagnie Sapassoussakas.

Enseignement, Recherche, Activités

Dominique AGOSTINI
Ancien élève de l'École Normale Supérieure de Saint-Cloud. Agrégé de Sciences Sociales et Docteur de 3ème cycle. Maître de Conférences à l'Institut Universitaire de Technologie et à l'Institut Universitaire Professionnel de l'Université de Paris–Créteil. Intervenant à Hautes Études Commerciales. Co-auteur du *Miroir des Princes*, Seuil, 1994.

Bernadette BATS
Professeur honoraire de lettres classiques. Chargée de cours à l'Institut d'Études Françaises pour Étudiants Étrangers (IEFEE) Université de Droit d'Aix–Marseille III (Aix-en-Provence), langue et grammaire. Réalisations: Libérer l'écriture, écriture poétique, les médias à l'école, l'école et le monde, théâtre, mise en espace et travail sur la voix, fouilles archéologiques, sensibilisation du milieu scolaire au problème des droits de l'homme.

Jean BERNABÉ
Agrégé de grammaire. Docteur d'État ès-Lettres. Professeur des Universités en Langues et Cultures Régionales (Créole) à l'Université des Antilles et de la Guyane. Doyen de la Faculté des Lettres. Fondateur (et coordinateur) du Groupe d'Études et de Recherches en Espace Créolophone, du Mouvement international Bannzil Kréol, de l'Institut Supérieur des Études Francophones. Auteur de *Fondal-Natal, grammaire basilectale approchée des créoles guadeloupéens et martiniquais* (1989) et, en collaboration avec Patrick Chamoiseau et Raphaël Confiant, d'*Éloge de la Créolité* (1989).

Paola BERTOCCHINI
Agrégée en Langue et Littérature française à l'Université de Pise, en Italie. Professeur à l'ITC "Vespucci" de Livorno, ancienne stagiaire BELC et CREDIF, formatrice de professeurs de FLE depuis 1981 dans le cadre des actions de formation continue prévues par le Ministère de l'Instruction, de l'Université et de la Recherche italien. Assure depuis trois ans des interventions en didactique des langues à l'École de Spécialisation post-Universitaire (SSIS) de Pise. A assuré aussi des stages de formation de formateurs en FLE en France et en Allemagne dans le cadre de missions organisées par le Ministère des Affaires Étrangères français. A participé, comme experte en didactique des langues, à deux programmes européens Lingua et Socrates. Collabore régulièrement aux revues *Le Français dans le Monde* et *Lingua e Nuova Didattica* (Revue de LEND, l'association des professeurs de langues italiens), dont elle est membre du comité de rédaction. A écrit aussi pour *Études de Linguistique Appliquée, Intercompreensao, Communication, Der fremdsprachliche Unterricht-Französisch*. Coauteur de manuels scolaires: *Idées de A…à Z* (Florence, D'Anna, 1984), *Productions écrites: le mot, la phrase, le texte* (Paris, Hachette, 1987), *De toutes les couleurs*, (Florence, D'Anna, 1991), *Lieux d'écriture* (Paris, CLE International, 1991), *Spécial France* (Turin, Eurelle Edizioni, 1994), et d'ouvrages destinés à la formation des professeurs de langues: *Manuel d'autoformation*, (Paris, Hachette, 1989), *Se former en didactique des langues* (Paris, Ellipses, 1998).

Olivier BLOCHER
Saltimbanque alsacien. Auteur (*Les Schmurtz*, Épisode 1, "Les Relations professionnelles," et Épisode 2 (en cours), "Les Relations amicales"; *Raoul perd la boule*; *Pagaille chez les perroquets*), comédien, directeur d'acteurs et metteur en scène de pièces de théâtre en français. Président de l'association TRAAC (TRoupe Artistique Amateur Culturel–www.traac.net), il écrit, joue et met en scène pour plusieurs troupes des environs de Strasbourg. Il s'est également joint à la tournée du spectacle "Parades" de la Compagnie Sapassoussakas. Débutant dans le boulevard, il a essayé presque tous les genres et formes théâtrales existantes. C'est dans la comédie qu'il se sent le mieux. Fasciné par les contrastes entres les gens, les genres, les choses, ramenant le tout à l'humour sur scène, pour faire un contraste avec la vie.

Romain BONTEMS
De formation philosophique et littéraire, Romain Bontems s'est spécialisé dans l'enseignement du Français Langue Etrangère (maîtrise FLE, Université Paris X). Après avoir fait du conseil pédagogique et mis en place des formations linguistiques au sein de grandes entreprises parisiennes, il enseigne actuellement le Français Langue Etrangère en contexte universitaire et professionnel.

Jean-Rémy BURE
Professeur Associé à Advancia, Paris. Diplôme de l'École des Langues Orientales. Maîtrise de Lettres Modernes (Université Paris III). Auteur d'articles dans plusieurs revues sur l'Asie orientale et l'Asie du sud-est. A publié un ouvrage, *Hong-Kong* aux Éditions du Seuil. Traducteur de poésie chinoise.

Corinne FERTEIN
Licence et Maîtrise d'anglais Paris III, Licence de droit Reims, Professeur d'anglais à l'Institut Commercial de Champagne Ardenne et à l'École Capucine à Reims en classe BTS.

Romuald FONKOUA
Maître de conférences Habilité de Littérature générale et comparée, Université de Cergy-Pontoise (France). Directeur-adjoint du Centre de Recherche Texte/Histoire. Enseignements et recherches consacrés aux relations entre l'Afrique, les Antilles, les Amériques noires et l'Europe et aux théories des littératures post-coloniales du XXe siècle dans les domaines de la littérature et du cinéma. Auteur de nombreux articles et de plusieurs ouvrages parmi lesquels: avec B. Mouralis et A. Piriou, *Robert Delavignette, savant et politique*, Karthala, 2003; *Essai sur une mesure du monde au XXe siècle Edouard Glissant,* Honoré Champion, 2002; avec Pierre Halen, *Les Champs littéraires*, Karthala, 2001; avec Christiane Chaulet-Achour, *Esclavage. libérations, abolitions, commémorations*, Atlantica, 2000; *Les Discours de voyage* (Afrique-Antilles), Karthala, 1999.

Philippe FRANCE
Capes, Agrégation d'anglais et Diplôme d'Études Approfondies, Paris III. Ancien professeur de français à l'Université Sainte-Anne (Nouvelle-Écosse, Canada) et à Middlebury College. Professeur de langue au Département d'Études Politiques et Juridiques de l'Université de Paris I Panthéon–Sorbonne.

Michel GABRIELLI
Anciennement aux départements de français des universités du Wisconsin, du Michigan et de Middlebury College.

Michel GUELDRY
Doctorat de Sciences Politiques, Université de Toulouse. Maître de conférences et directeur du departement de français au Monterey Institute of International Studies à Monterey, Californie. Auteur de *France and European Integration. Toward a Transnational Polity?* (Praeger, 2001).

Nombreux articles publiés dans *The French Review, Contemporary French Civilization, French Politics, Culture and Society*, etc. Specialités: francais des affaires, politique française contemporaine, Union européenne.

Pierre Patrick HAILLET
Maître de Conférences en linguistique générale à l'Université de Cergy-Pontoise. Doctorat en Sciences du Langage (finaliste du prix Pierre Larousse). Maîtrise de linguistique française, Paris III–Sorbonne Nouvelle; Licence en Sciences du Langage et Licence ès-lettres. Bourse d'études doctorales Connaught (Toronto, Canada). Outstanding Teaching Award, 1994, Université de Toronto. Recherche et publications en linguistique française. Auteur de l'ouvrage *Le conditionnel en français: une approche polyphonique,* Paris, Ophrys (2002). Membre de l'Institut de Linguistique Française (Équipe Métadif) et de l'UMR 'Discours, textualité et production de sens' (Centre National de la recherche Scientifique), Université Paul Valéry–Montpellier III.

Alain HONTANX
Professeur agrégé d'Arts plastiques. Chargé de cours à l'Institut d'études françaises pour étudiants étrangers (I.E.F.E.E.) Université Aix–Marseille III, Aix-en-Provence (Histoire de l'Art, Le langage de la publicité).

Josette HONTANX-LHANDE
Maître de Conférences–littérature et civilisation américaines–Institut du Monde Anglophone, Département d'études américaines, Université de Provence, Aix-Marseille I, Aix-en-Provence. Visiting Professor à California State University Los Angeles, Department of Modern Languages, 2002–2003. Department of American Studies 1986–87; 1988–89. Chargée de cours à l'Institut d'études françaises pour étudiants étrangers (I.E.F.E.E.) (langue et civilisation) Université Aix–Marseille III, Aix-en-Provence. Membre de l'Institut de Recherche du Monde Anglophone, du Groupe de Recherches d'Études nord-américaines et du Groupe de Recherches pluridisciplinaires (Études nord-américaines et latino-américaines), Université de Provence, Aix-en-Provence.

Christopher HUNT
Pianiste en résidence. Bachelor of Music, Queen's University, Kingston (Canada). Master of Music (musicologie), University of Reading (Royaume-Uni). Professeur, Department of Music Studies, Mohawk College, Hamilton (Canada). Organiste titulaire, First-Pilgrim United Church, Hamilton. Pianiste,

accompagnateur, répétiteur, conférencier. A récemment publié des articles dans les revues *The American Organist* (É.-U.) et *Organists' Review* (Royaume-Uni).

Dominique JENNEPIN
Enseignante aux Cours de Civilisation française de la Sorbonne. Licence d'anglais Paris IV–Sorbonne. Fulbright Scholarship, Miami University (OH) et University of Wisconsin–Madison. D.E.S. d'anglais, Université de Poitiers. Enseignante à la French Summer School, Millersville University (PA), 1987, 1989 et 1993. Interventions aux Journées pédagogiques de l'enseignement du français en Espagne (Université de Barcelone) et au Premier congrès des professeurs de français en Grèce (Université d'Athènes) en 1993. Co-auteur aux éditions Hachette de la *Grammaire du Français* (1991), de *350 exercices de grammaire* (1987 et 1996), de *Café Crème*, Méthode de français, niveaux 1 et 2 (1997 et 1998), de la *Grammaire pratique du français en 70 fiches avec exercices* (2000).

Ghazi KARMAOUI
Assistant à l'Université de la Manouba, ainsi qu'à l'Institut Préparatoire aux Études Littéraires et de Sciences Humaines de Tunis (IPELSHT). Il y enseigne principalement le roman (XIXème et XXème siècles). Formé jusqu'à la maîtrise à l'université de Tunis I (Langue, Littérature et Civilisation françaises). Docteur és-Lettres modernes diplômé de Paris X. Intitulé de la thèse: *Image du vêtement dans l'œuvre de Jules Vallès* (2001). Membre de l'unité de recherches sur 'Le nécessaire et le superflu' au Centre d'Études et de Recherches Économiques et Sociales à Tunis (CERES). Il y analyse les regards littéraires sur la société de consommation (E. Zola et G. Perec). Ses recherches se fondent essentiellement sur des approches sociologiques et psychologiques: *Duel et tentation du suicide dans la trilogie de Jules Vallès* (CERES 2003).

Kapanga KASONGO
Associate Professor of French à l'Université de Richmond (VA). Licence d'anglais, Université Nationale du Zaïre, M.A. en Linguistique Appliquée, University of Durham (Royaume-Uni), et doctorat en littérature comparée, Vanderbilt University (TN). Il est spécialiste de littérature francophone (principalement africaine), domaine dans lequel il a publié dans *Études Créoles*, *West Virginia University Philological Papers*, *Journal of Afro-Latin American Studies & Literatures*, *Französisch heute*, *The Journal of Asian & African Studies*, et d'autres revues

d'intérêt africain et antillais. Ses recherches récentes s'orientent vers l'étude des théories critiques du roman africain et congolais, celle de la littérature engagée de l'ère postcoloniale, et celle de l'analyse discursive de l'expression en littérature de l'imaginaire de la conscience congolaise.

Roger LAUVERJAT
Agrégé de lettres modernes. Maître de conférences honoraire de Littérature comparée à l'Université de Perpignan et Professeur honoraire de Littérature française à l'Institut pour étudiants et professeurs étrangers de l'Université Paul Valéry de Montpellier. Enseigne également les techniques d'expression et de communication à l'Institut Universitaire de technologie de Montpellier. Anciennement Professeur invité à Davidson College (Caroline du Nord) et à l'Université de Long Beach (Californie). Enseignement et recherches consacrés à la théorie littéraire, à la littérature française du XXe siècle et aux littératures francophones.

Thierry LETERRE
Ancien élève de l'École normale supérieure et agrégé de l'université en philosophie, Thierry Leterre est Docteur de l'Université Paris I–Panthéon Sorbonne. Après avoir enseigné et dirigé plusieurs programmes d'enseignement à l'IEP de Paris, il a été nommé en 2001 Professeur de science politique à l'Université de Versailles–St Quentin. Sa carrière l'a également mené en Irlande (Trinity college, Dublin), aux États-Unis (Yale, Middlebury College), en Afrique du Sud (University of the Western Cape). Spécialiste d'Alain, ses recherches portent sur la pensée politique, notamment dans une réflexion sur les relations entre démocratie et libéralisme, ainsi que sur la théorie sociale de l'informatique. Pages personnelles: http://tlrdoc.free.fr

Sabine LEVET
Full Time Lecturer in French dans le département de Romance and Comparative Literature Department à Brandeis University, Waltham, Massachusetts, depuis 2001. A enseigné au Massachusetts Insitute of Technology de 1988 à 2001. Maitrise d'Enseignement de Paris IV–Sorbonne. Co-auteur, avec Gilberte Furstenberg, des cahiers pédagogiques qui accompagnent *Dans un quartier de Paris*, CD-ROM interactif (Yale University Press, 1999). A donné des ateliers et des présentations sur le multimedia lors de nombreuses conférences aux États-Unis. Co-auteur, avec G. Furstenberg et Shoggy Waryn, du projet *Cultura* qui vise à développer des outils d'analyse interculturelle.

Richard MATTEI
Professeur des Écoles, spécialisé en enseignement au centre des déficients auditifs et visuels (CDAV) à Bastia, Haute Corse. Certificat d'Aptitude aux Actions Pédagogiques Spécialisés d'Adaptation et d'Intégration Scolaires (CAPSAIS). Linguistique appliquée à la LSF (langue des signes française). Apprentissage de la LSF et ateliers de communication. Perfectionnement dans les techniques verbotonales d'acquisition de la langue par les jeunes déficients auditifs. Chargé du soutien scolaire et pédagogique au centre de formation du Sporting Club de Bastia (SCB). Maîtrise de biochimie à l'université de Provence.

Henry MERA
Maitrise d'anglais, Université de Provence; M.A. en français, University of Houston; Ph.D. en littérature comparée, University of Arkansas. Professeur et instructeur d'anglais et de français dans le secondaire et en formation continue dans les Alpes du sud. A enseigné le français et l'anglais à l'université, dans le secondaire et en formation pour adultes aux États-Unis, en Irlande, en Australie et en France, y compris de nombreux séjours à Middlebury depuis 1995.

Françoise MOJERET
Comédienne professionnelle. Co-directrice de la Compagnie Théâtrale Inter-Europe Spectacles. Professeur de théâtre à l'École française de Middlebury depuis 1985, et à New York University in Paris (1985–1993). A joué dans de nombreuses tournées en France, en Europe, aux États-Unis et d'autres parties du monde, interprétant des rôles tant classiques que modernes, les auteurs allant de Molière à Ionesco, en passant par Corneille, Racine, Musset, Marivaux, Charles Baudelaire, Jean Cocteau, Paul Claudel, Jean Genêt, Samuel Beckett, Jean-Paul Sartre, André Roussin, Robert Thomas, Jean Tardieu, Jacques Prévert, etc. Ces différents spectacles s'adressant particulièrement à des publics universitaires.

Annie-Claude MOTRON
Professeur aux Cours de Langue et Civilisation Française de la Sorbonne (spécialiste de phonétique corrective et de morphophonologie; donne aussi des conférences sur les régions de France). A enseigné à Paris X Nanterre (anglais pour les francophones et méthodologie de l'enseignement du F.L.E.) DEA en phonétique comparée, Paris X; M.A. in English, Kansas State College, USA. A publié (Coauteur) *Entendre*

Comprendre, niveau débutant 1994 et intermédiaire 1995, CLE International Nathan, *Phonétique Progressive du Français,* CLE International Nathan, 1998. A publié aussi plusieurs articles sur la morphophonologie du français et sa didactique. À paraître: *Phonétique Progressive du Français pour débutants,* CLE International Nathan, 2003.

Jean-Claude MOTRON
Carrière professionnelle dans l'industrie électrique. Loisir favori: tennis. A participé à de nombreuses rencontres en simple et en doubles (a été plusieurs années capitaine de son équipe), organisé des tournois internes et interclubs, assisté un moniteur dans ses cours débutants adultes. Est actuellement président du tournoi open de son club dans la région parisienne.

Simone MULLER
Agrégée de Lettres classiques, Maître de Conférences de Littérature française à l'Université Marc Bloch de Strasbourg. Chargée de cours à l'Institut Européen de Commerce de Strasbourg depuis 1983: enseignement de la langue et de la littérature française aux étudiants étrangers. *Visiting Associate Professor* à l'University of Houston en 1982–1983, à Wichita State University en 1993–1994, à Georgetown University en 1999–2000 et à George Washington University en 2000–2001. Depuis 2001, *Visiting Associate Professor* à Georgetown University, chargée de cours à George Washington University. Professeur à l'École française de Middlebury depuis l'été 2000.

Catherine NOIRAY
Agrégée des Lettres classiques. A enseigné au collège et en lycée à Paris, Rabat (Maroc) et Bordeaux. Intervient dans la formation des étudiants à la préparation au CAPES de Lettres classiques à l'Université de Bordeaux III.

Jacques NOIRAY
Ancien élève de l'École Normale Supérieure, Agrégé de lettres. Professeur de littérature française à l'Université de Paris IV–Sorbonne. Spécialiste de littérature du XIXe siècle et du début du XXe siècle (roman réaliste et naturaliste, histoire des idées). A notamment publié *Le Romancier et la machine: l'image de la machine dans le roman français 1850–1900* (Corti, 1981–1982), *Littératures francophones: Le Maghreb* (Belin, 1996), *L'Ève future, ou le laboratoire de l'idéal* (Belin, 1999), et des éditions de textes de Zola (Les Trois Villes: Lourdes, Rome, Paris, Folio-Gallimard).

Véronique OGDEN
Licence d'anglais, et Certificat de Maîtrise d'anglais, Université de Limoges; M.A. Littérature Comparée, M.A. Littérature française, et Diplôme d'Education, University of Arkansas. Anciennement professeur de français AP, à Fayetteville, AR. Intervenante à l'École Supérieure de Commerce et à l'Institut de Formation Supérieure à l'Action Commerciale de Pau.

Tanja PAGNUCO
Originaire de Strasbourg, elle intègre une troupe d'improvisation théâtrale puis part vivre trois ans à Londres, où elle suit des cours de théâtre au *City Literature Institute*. Elle présente des monologues et des courtes scènes dans des cafés-théâtres ou pubs de Londres. En Juin 2002, elle obtient une Licence d'Études Théâtrales et se joint à deux troupes de théâtre à Strasbourg. Elle participe également à l'élaboration d'un site internet sur le théâtre, un forum international mettant en relation les chercheurs et praticiens de théâtre. Elle part ensuite faire un stage de trois mois au Shakespeare's Globe.

Jean-Claude REDONNET
Directeur de l'École française. Professeur et Directeur de recherches à l'Université Paris IV–Sorbonne. Docteur d'État ès-Lettres, Docteur de 3ème cycle, Agrégé de l'université. Ancien Conseiller culturel auprès des Ambassades de France à Canberra, Ottawa et Tokyo, ancien Recteur de l'Université internationale francophone L.S. Senghor à Alexandrie d'Egypte.

Charles SALA
Docteur en Histoire de l'Art, Université de Paris X–Nanterre. Conseiller scientifique pour la revue *Actualités des Arts Plastiques*, Membre du jury d'Agrégation d'Arts plastiques, Professeur d'Histoire de l'Art à Middlebury Collège depuis 1972, ainsi qu'à Columbia, New York University, Boston University et Hamilton College, Paris. Auteur de *Caspar David Friedrich* (Paris, Terrail, 1993), *Michel-Ange* (Paris, Terrail, 1995), *Les Anges dans l'art et dans l'histoire* (Florence, Nardini, 1998).

Élise SALAÜN
Maîtrise de l'Université de Sherbrooke (Québec), thèse de doctorat en cours. Publications dans *Voix et Images* et collaboration à l'ouvrage collectif *Le Rébus des revus*.

Guy SPIELMANN
Directeur-adjoint et Directeur-désigné de l'École française. Associate Professor of French, Georgetown University. Professeur associé, département d'Études théâtrales, Université Marc Bloch–Strasbourg II (2001–2003) et professeur invité, département des Arts du Spectacle, Université Paris X–Nanterre (décembre 2001). Ph.D. et M.A. en études françaises, Vanderbilt University (TN); Maîtrise de phonétique, Licence ès-lettres, Licence d'anglais, Université de Provence-Aix-Marseille I. Spécialiste des arts du spectacle aux XVIIe–XVIIIe siècles, il a publié *Le Jeu de l'Ordre et du Chaos, spectacle et pouvoir à la fin de règne 1680–1715* (Paris, Champion, 2002) et de nombreux articles dans la *Revue d'Histoire Littéraire de la France, Dix-Septième Siècle, Papers on French Seventeenth Century Literature, Cahiers du Dix-Septième Siècle, Littératures classiques.* Il est également co-auteur de *Deux Mondes* (McGraw-Hill, 1997 et 2001), manuel d'enseignement du FLE, ainsi que de plusieurs articles sur la didactique des langues secondes et la recherche en pédagogie. Il dirige le site de ressources *Spectacles du Grand Siècle* (www.georgetown.edu/spielmann/opsis.htm).

Didier TEJEDOR DE FELIPE
Professeur de linguistique française et de Français Langue Étrangère à l'Université Autonome de Madrid, en Espagne. Ancien professeur de l'Institut des Langues de l'Université Complutense de Madrid. Docteur en Philologie Française (Thèse: *Mécanismes linguistiques dans le discours politique* (1994). Recherche et publication en linguistique française, co-auteur de *De la prononciation à la graphie: Tableaux de phonétique du français contemporain* (2001).

Bonnie WOOLLEY
Doctorante, Université de Bordeaux. D.E.A. en anglais de spécialité/didactique des langues. M.A., Middlebury College. Études de musique et de français à Millikin University. Chargée de cours à l'Université de Cergy–Pontoise. Directrice pédagogique de l'association Nouveau Monde (formation professionnelle). Chanteuse et chef de chœur professionnel (Voices Chœur International; The Voice of Freedom; Youth Music Director, American Church in Paris.)

Intensive Language Program
(seven-week session)

Students registered in the intensive language program are enrolled in one of four levels (course numbers 101 to 499), as determined by a placement test administered before and/or at the beginning of the session. Their daily schedule includes four hours of classroom instruction, as well as some individual work and participation in course-related seminars and activities.

The course of study carries three units (the equivalent of nine semester-hour credits). Courses numbered 101 to 499 begin on Monday, June 30th at 8:00 a.m. *We strongly recommend that students who wish to transfer Middlebury credit to their home institutions consult their home-campus advisors before enrolling.*

N.B.: The **obligatory placement exam** will be administered on Saturday, June 28th, from 8:30 to 9:30 a.m. The test will be followed from 11:00 to 12:00 by a plenary session in English on «Immerson survival» that all students are required to attend. (Those who enroll as full beginners do not have to take the placement test or sign the full Pledge immediately, but they must attend the 11:00 a.m. immersion session.) On Saturday afternoon, all students will undergo individual interviews that complete the placement process. Level-specific orientation meetings will be held on Sunday morning, June 29th. These placement and orientation activities are extremely important and should not be missed. Please plan your arrival on campus accordingly.

Schedules, texts, and staffing are subject to change.
Look for updates on our web page:
www.middlebury.edu/ls/french/

Level One: Beginners 1 and 2
101–102–103 (3 units) and **201–202–203** (3 units)
Coordinator: Guy Spielmann
Romain Bontems, Ghazi Karmaoui, Henry Méra, Tanja Pagnuco

The purpose of this extremely intensive program is to develop, to the greatest possible extent, communicative competency in both oral and written French. The cultural and content foundations of the course reflect the issues and realities found throughout the French-speaking world. Our main text, *Deux Mondes,* is complemented by a French beginners' dictionary, a variety of authentic materials, and video and on-line resources. In keeping with the School's policy, this course is taught entirely in French from the very first day, after a thorough introduction in English. The full text in English of the "Beginners' Guide" is available on-line at *http://cr.middlebury.edu/public/french/debutant/guide.html;* students are strongly encouraged to read it carefully prior to their arrival. In 101–103 and 201–203, grammar, vocabulary, history, geography, culture, and communicative strategies are fully integrated in naturalistic, constructivist activities that are based as much as possible on authentic documents. Courses at both levels are tightly coordinated and share the same general curriculum. However, courses at the 201–203 level proceed at a slightly faster pace, and engage students in more complex tasks in the second part of the course.

"Full Beginners" are defined as students who have never studied French nor lived in a French-speaking environment. When necessary, transfers between 101 and 201 are made in the first week of classes, at the instructors' or course coordinator's advice.
Texts: *Deux Mondes: A Communicative Approach,* 4th ed. (McGraw-Hill, 2002) by Terrell, Rogers, Barnes and Spielmann. Textbook and Workbook; *Dictionnaire Maxi-Débutants* (Larousse, 1998).

Level Two: Early Intermediate
211–212–213 (3 units)
Corinne Fertein, Simone Muller, Véronique Ogden, Tanja Pagnuco

Level Two is an integrated, intensive program for students who have received some previous instruction in (or exposure to) French, but who have reached only minimal proficiency and are not yet able to function independently in full immersion. Level Two focuses on:

- Developing listening comprehension, oral competence, and socio-cultural communicative proficiency;
- Systematic acquisition of strategies for oral and written expression through progressive practice, with topical review of basic morphological and syntactic structures;
- An overview of various cultural aspects of French-speaking communities worldwide, through readings and recordings.

Texts: This course makes extensive use of authentic materials: literary excerpts, magazine and news articles, comic strips, songs, film clips and web sites. In addition, the following texts are required:
Le Robert Micro, dictionnaire d'apprentissage de la langue française (Nouvelle édition 1998) ISBN 2-850-36529-7; Goscinny et Uderzo, *Le Tour de Gaule d'Astérix* (Editions Albert et René) ISBN 2.01.210005.8; Grégoire et Thievenaz, *Grammaire progressive du francais* (CLE international, 1995) ISBN 2.09.033854.7.

Level Three: Intermediate
302–303–304–311–312 (3 units)

Bernadette Bats, Alain Hontanx, Josette Hontanx, Kapanga Kasongo

The Level-Three courses together make up an integrated program for people who have had significant previous instruction in French, and who are already able to function independently in full immersion. Typically, students at this level demonstrate textual/writing ability beyond the sentence level.
The aims of instruction are:

- Video and audio-based reinforcement of aural/oral proficiency;
- In-depth exploration of French and French-speaking cultures;
- Reinforcement of selected morphological and syntactic structures, as well as systematic lexical development;
- Refinement of written expression beyond the sentence level;
- Defining and furthering a personal immersion experience;
- In-depth exploration of the main concepts of French grammar (morphology and syntax) through guided exercises.

Texts: Phippe Delerm. *La première gorgée de bière et autres plaisirs minuscules* (Gallimard, 1970) ISBN 2-070-74483-3; Delatour, Jennepin, Yeganeh, Léon-Dufour, Teyssier, *Grammaire du français* (Hachette, 2001) ISBN 2-010-15601-3; Jean Giono, *L'homme qui plantait des arbres* (Editions Gallimard Jeunesse) ISBN 2-07-053880-X.

Level Four: Advanced (3 units)
This level has a three-tiered structure:

1) All students **must** take the course in advanced grammar and composition which focuses on writing strategies applicable to specific types of texts (esp. informative and argumentative).
2) Students choose **one of three intensive (2 hours/day) courses**:
   - **La Francophonie chante la vie** *The Francophone World Sings of Life*
   - **Des cultures à l'écran: Texte, cinéma et multimédias de la francophonie** *A Global Approach to Francophone Cultures, Literature, and Cinema*
   - **Figures de la liberté** *Figures of Liberty*
3) Students choose **one of the three elective courses**:
   - a course on civilization
   - a course on historical and sociological approaches to social interaction
   - a course on language and sports

1. Required course

411 Ecrire *Advanced Grammar and Composition* (1 unit)

Dominique Jennepin

This course enables students to progressively construct a repertoire of textual forms (narrative, descriptive, expressive, argumentative, informative, and creative) in order to communicate flexibly and fluently in writing. Concurrently, students will review fundamental grammatical structures and principles through numerous and varied exercises.
Outline:
Semaine 1: LE TEXTE NARRATIF; Grammaire: Les temps du passé et la concordance des temps, les indicateurs de temps; Expression écrite: la biographie, le récit dans le passé.
Semaine 2: LE TEXTE DESCRIPTIF Test 1 (10/07): grammaire; Grammaire: les pronoms relatifs, la caractérisation du nom, l'adjectif, le participe; Expression écrite: décrire et caractériser des personnes, des lieux.
Semaine 3: LE TEXTE EXPRESSIF ET SUBJECTIF; Grammaire: la proposition complétive à l'indicatif et au subjonctif; Expression écrite: exprimer ses sentiments et ses opinions, donner des conseils, la correspondance privée.
Semaine 4: LE TEXTE INFORMATIF Test 2 (24/07): grammaire et production écrite; Grammaire: l'interrogation indirecte, l'expression du but; Expression écrite: donner et demander des informations, la lettre de motivation, l'article de presse.
Semaine 5: LE TEXTE EXPLICATIF; Grammaire: la cause, la conséquence, l'hypothèse; Expression écrite: s'excuser, se justifier, analyser et commenter un texte.
Semaine 6: RESUMER Test 3 (07/08): grammaire et production écrite; Grammaire: la concession, l'opposition et la restriction; Expression écrite: résumer et faire un compte-rendu, présenter un livre, un film etc.
Semaine 7: ARGUMENTER Devoir final; Grammaire: les articulateurs du discours; Expression écrite: exposer, argumenter, organiser un texte cohérent.
Evaluation: Daily work and class participation: 50%; 3 tests: 20%; Final paper: 30%.
Texts: Cadiot-Cueilleron, Frayssinhes, Klotz, Lefebvre du Prey, de Montgolfier, *Grammaire, 350 exercices Niveau supérieur I* (Hachette) ISBN 2-01-016289-7; Girardet,

Frérot, *Panorama 3* (CLE International) ISBN 209-033-732- X; Delatour, Jennepin, Yeganeh, Léon-Dufour, Teyssier, *Grammaire du français* (Hachette, 2001) ISBN 2-010-15601-3.

2. Intensive Courses (two hours per day)

413 Figures de la liberté *Figures of Liberty* (1 unit)

Thierry Leterre

The course will deal with different understandings of liberty through the study of classical texts from French philosophy and literature. This thematic analysis aimed at developing students' reflection will be developed through language and argumentation exercises. The course is especially suitable for students considering a stay in France. Its goals are:

- Advanced linguistic proficiency (oral and written training);
- Introduction to elements of the philosophical and literary culture that is a traditional part of French education;
- Advanced use of the structure of argumentation, and more specifically in the French context (mastering the "French dissertation" and its components).

Text: Alain, *Propos sur les Pouvoirs* (Paris, Gallimard 1985, coll. "Folio") ISBN 2-07-032278-5.

431 La francophonie chante la vie *The Francophone World Sings of Life* (1 unit)

Bonnie Woolley

Traditions, emotions, and cultural values are some of the many abstract ideas which can be communicated through music, which has been called the universal language. The music of the Francophone world (in particular, French-language popular song, or *la chanson d'expression française)* is rich in both cultural and linguistic content. Through extensive listening to songs from Francophone countries, students will explore the French language and learn about Francophone societies. Various themes, from love and the family to adventure and philosophy, will act as springboards for discussions, research, debate, and written commentaries. The final grade will be based on regular work done throughout the session, as well as an individual, independent research project.

434 Des cultures à l'écran: Texte, cinéma et multimédias de la francophonie *A Global Approach to Francophone Literature and Cinema* (1 unit)

Romuald Fonkoua

This course is an initiation into the literature and cinema of the French-speaking world. Students will analyze the sociocultural aspects of novels and their screen adaptations, and will then produce written compositions and portfolios. Students will work with multimedia resources during classes, attend all lectures on topics related to the course, and view films outside class hours. Whenever possible, guest lecturers will be invited to share their expertise with the class. Themes to be studied include the colonial and postcolonial period, exile and alienation, ideological discourse, problems of minorities in the global context, education, children in Africa (the north and the south) and the role of women. Examples will be taken from such francophone films as *Rue cases nègres* (Euhzan Palcy), *Afrique je te plumerai* (Jean-Marie Teno), *L'Enfant noir* (Laurent Chevallier), *Sango Malo* (Bassek Ba Kobhio), *Lumumba* (Raoul Peck), *Hyènes* (Djibril Diop Mambéty), *Un été à la Goulette* (Ferid Boughedir).

Evaluation: Written assignments: 20%; Oral presentation: 20%; tests: 20%; Portfolio: 40%.

3. Elective Courses

435 La France et la mondialisation *France and Globalization* (1 unit)

Michel Gueldry

Today's globalization process, though a long time in the making, became evident to all observers and citizens after the end of the Cold War. It is at the core of France's public life today, as the country redefines its economy, social fabric, institutions and national identity. The purpose of this class is to study the complex relationship between France as a nation-state and globalization as a transnational force. Seen from the perspective of US national interest, France is often portrayed as a chronically malcontent, contrarian, and unpredictable country. France's often adverse reactions to globalization are seen by many in the USA (and the world) as yet another episode in the ambivalent relationship between this country and the "New World Order," which is dominated by the United States. This class begins with the premise that it is possible to make sense of France's attitude toward the United States and toward globalization. A second premise of this class is that France's attitude toward, and objection to, globalization raise a

number of valid points that many mainstream and conservative observers would like to silence. A final premise is that while French citizens and governments present some valid critiques of globalization, a number of French choices are also inspired by narrow self-interest, sectoral and social rigidities, and a lopsided understanding of international economics and politics.

First, we will define the complex, multilayered phenomena known as "globalization," as well as the key concepts and words that are necessary to discuss it. Second, we will focus on the economic and financial aspects of globalization and the role of the World Trade Organization (WTO) in international trade. Next, we will study the French way of capitalistic development ("social-Colbertisme") in order to shed light on its differences with the dominant, neo-liberal, U.S.-model of capitalism and on the roots of Franco-American divergence. Then we will study the impact of globalization on these French economic, social and political traditions, and assess how aspects of French traditional identity are modified by the forces of globalization. This will lead us to study the connection between anti-globalization and anti-Americanism in France and the triple role played by the European Union (EU) vis-à-vis globalization. By way of conclusion, we will see what kind of globalization French citizens look for and draw lessons for the future of the nation-state.
Evaluation: one mid-term exam, one presentation in class, one at-home paper/essay, one final exam or at-home paper, class participation.
Text: Coursepack based on academic journal articles, newspaper clippings and WWW information.

433 Savoir être! Mœurs et savoir vivre en France *Historical and Sociological Approach to Social Interaction in France* (1 unit)

Dominique Agostini

As with any other language and culture, speaking French is not enough to communicate in France. Understanding *étiquette* and mastering the social rules and codes which are at the root of civilization (N. Elias) are also essential to interpret different contexts. The objective of the course is to explain how social interaction, as described by Erwin Goffman, works in a French context. Historical and social outlooks will be presented as an introduction to practical contemporary situations.
Evaluation: a 10-page essay on a subject chosen by the student and related to the course. 3 grades: outline, first part, and second part of essay.
Text: Sabine Denuelle, *Le Savoir-Vivre* (Larousse-Poche, 1996) ISBN 2-035-07132-1.

436 Le français et le sport *French and Sports* (1 unit)

Richard Mattei

This course will comprise a wide array of oral and written activities, with a focus on sports in France. Participants will familiarize themselves with this essential and topical aspect of French civilization while improving their language skills. No previous knowledge of sports required.
Evaluation: Oral presentations, group-work, 3 written papers, individual interviews.
Texts: *L'Équipe* (newspaper) and coursepack.

Cours gradués/Graduate Courses: De la Maîtrise au D.M.L.

To be eligible for acceptance to the six-week session applicants are normally expected to have a B.A. degree with a major in French or equivalent course work in French, and a grade average of B or better. In addition to students preparing for Middlebury's M.A. or D.M.L. degree, the *École française* welcomes each summer "non-degree" students (i.e. candidates for degrees at other institutions, or individuals who want to take advanced courses in French).

A normal load is three courses (nine semester-hours) selected in consultation with the Director or Associate Director. Permission to take an extra course is granted only exceptionally by the Director or Associate Director of the French School, and must be requested in writing before the start of the session. Some students may be required to take one or more courses at a lower level for undergraduate credit before beginning a full load of graduate work.

Two types of courses are offered in the graduate program: 1) foundation courses *(cours de base)*, which are designed to provide students with the linguistic, cultural, and literary skills needed for further study; and 2) specialized courses *(cours thématiques)*, which allow the student to build upon this foundation and acquire broader and more sophisticated knowledge. The courses change each year, depending on the faculty and their specialties, thus allowing for a variety of subjects and approaches.

Courses at the 500, 600 and 700 levels are essentially for students preparing for the Master of Arts degree. They are also open to highly qualified undergraduates who have scored well on the placement test and are judged capable of doing work at the graduate level. Beginning graduate students normally take 500-level courses, while 700-level seminars are open to M.A. candidates nearing completion of the program, highly qualified master's candidates, and D.M.L. candidates. Each course carries **one unit of graduate credit** unless otherwise indicated. Graduate courses begin on Thursday, July 3.

Returning graduate students are strongly advised to read certain books for some 600 and 700-level classes before the session. Please look for suggestions on how to acquire books in French on our web page:
www.middlebury.edu/~ls/french/program/tips.html

One of the major missions of the French School graduate program is to meet the call for better teacher training, which the profession has designated as a top priority. Practicing teachers already represent a large proportion of our enrollment at the post-baccalaureate level, and we continually strive to offer courses and activities which help them improve as education professionals. Some of these courses strengthen their content knowledge in areas they themselves teach, such as A.P. literature; others, such as corrective phonetics, help improve their command of the language while demonstrating tools and techniques they can emulate with their own pupils. They also benefit from lectures, demonstrations, and workshops with pedagogical themes. Finally, they can take advantage of the French School setting to share ideas with their peers, as well as to observe our language courses and glean new insights on teaching. The national decline in French graduate programs only underscores the vital role that the French School plays—and must continue to play—in quality professional training.

Note: Students who are currently in-service teachers are encouraged to bring with them the textbook(s) they use in order to participate in pedagogical workshops and seminars.

M.A. Degree Requirements

Candidacy for the M.A. degree is confirmed upon successful completion of a six-week summer session. To receive the M.A. degree, the student must complete a total of twelve units. These may be obtained in a series of summer sessions on the Vermont campus, or by taking three units during a summer session and completing the requirements during a full academic year in Paris.

Distribution requirements for *the M.A. when completed on the Middlebury campus:*
a) three units in language;
b) three units in civilization;
c) three units in literature.

Distribution requirements for *M.A. with the School in France* (including the summer of candidacy on the Middlebury campus):
a) advanced composition (see Paris catalogue);
b) two units in literature;
c) two units in civilization;
d) *mémoire de maîtrise* (worth two units).

- Distribution requirements for *M.A. with Internship* in Paris (in conjunction with Internships in Francophone Europe [IFE] and including the summer of candidacy on the Middlebury campus):

a) IFE orientation seminars (worth two units);
b) IFE academic-year seminar (worth one unit);
c) internship and thesis (worth two units).

Transfer of Credit

After formal admission to the program, candidates for the M.A. and D.M.L. degrees may request permission from the Language Schools' Registrar to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Two units earned at Middlebury's professional-development workshops may be applied to the M.A. degree. The combined total of professional-development-workshop and transfer credit may not exceed three units. N.B.: Courses taken at other institutions and proposed for transfer toward the Middlebury M.A. degree must be taken *after* successful completion of the first summer session at the graduate level.

Langue

504 Des mots et des sens; approches de la traduction *French-English Translation* (1 unit)

Philippe France

L'étudiant ayant déjà une certaine maîtrise de l'apprentissage de la langue étrangère comprend rapidement qu'une source importante de difficultés se trouve dans les distorsions qu'impose, de façon inconsciente le plus souvent, la langue maternelle d'origine, ici le fameux "anglicisme." Il s'agira donc, par le biais d'une approche comparative, de faire prendre conscience des phénomènes mis en œuvre dans le passage d'une langue à l'autre, d'identifier les moyens de les résoudre puis de mettre en application ces principes dans la production en français. Nous proposerons pour ce faire des exercices sur les lexiques et les structures syntaxiques traditionnellement sources d'erreurs (recherches de vocabulaire, prépositions et conjonctions complexes, temps verbaux, etc.).
La matière du cours est présentée sous support informatique (serveur et Internet) avec exploration des ressources de la toile d'internet.
Textes: Prévoir l'acquisition d'un dictionnaire bilingue: le *Robert & Collins Senior* (ISBN: 2-85036-680-3; http://www.lerobert.com.fr/frmcs.htm) ainsi que d'un dictionnaire unilingue français, je recommande le *Dictionnaire de la langue française Lexis* de chez Larousse (ISBN 2-03320-219-4; http://www.larousse.fr). Consultation et éventuellement acquisition: Maurice Grevisse, *le bon usage, Grammaire française,* édition refondue par André Goosse, DeBoeck-Duculot (Paris Louvain-la-Neuve, 13e édition, 1993–1997) ISBN 2-8011-1045-0.

509 Stylistique appliquée I: Maîtrise de la langue écrite *Applied Stylistics I: Mastering Written French* (1 unit)

Catherine Noiray

Ce cours s'adresse en priorité aux étudiants passant leur premier été à l'École française. Il s'agit d'accompagner les étudiants qui ont déjà une certaine maîtrise du français vers l'acquisition d'une plus grande aisance dans la pratique écrite de la langue. On se proposera d'atteindre cet objectif par des exercices variés et complémentaires: lecture et analyse de textes, réécriture d'énoncés fautifs, productions personnelles et d'autocorrection. L'effort portera en priorité sur les points qui sont les sources traditionnelles d'erreurs: constructions directes et indirectes, concordance des temps, verbes pronominaux, etc.
Contrôle des connaissances: des travaux de type rédaction de paragraphes et réécriture seront remis chaque semaine. Chacun donnera lieu à une évaluation. La note finale sera la moyenne des notes obtenues.
Textes obligatoires: *Grammaire. 350 Exercices*, collection "Exerçons-nous," niveau supérieur I (Hachette) ISBN 2-010-16289-7; Blaise Cendrars, *L'Or* (Folio Gallimard, n° 331) ISBN 2-07-0363317.

PLAN:
1. Grammaire du récit et de la description:
La situation d'énonciation; Les points de vue dans la narration et la description; Les temps du récit (narrations au passé/narrations au présent); La chronologie et le rythme dans la narration; La cohérence et la progression du récit; Les registres de langue; Les indicateurs de temps et de lieu; Les valeurs des temps (présent, imparfait, passé simple); Le vocabulaire des sensations: champs lexicaux des cinq sens; La caractérisation du nom (adjectifs, propositions relatives); Quelques figures de style; Comparer.
Expression écrite: écrire un début ou une suite de récit, intégrer des descriptions et des portraits dans un récit.
2. Grammaire de l'argumentation:
Les présentatifs: voici, c'est que; Procédés grammaticaux et outils lexicaux pour exprimer la cause, la conséquence, le but; Procédés grammaticaux et outils lexicaux pour

exprimer l'opposition et la concession; Procédés grammaticaux et outils lexicaux pour exprimer la condition; L'interrogation indirecte; Modaliser; Les articulateurs du discours.
Expression écrite: Rédiger un paragraphe argumentatif; Organiser une argumentation; Comment bâtir un plan; Faire une introduction, une conclusion; Reformuler une thèse ou un argument. Trois contrôles de grammaire et d'expression écrite seront faits en classe.

510 Stylistique appliquée II: Pratiques du français universitaire *Applied Stylistics II: French Academic Writing* (1 unit)

Didier Tejedor de Felipe

Ce cours a pour objectif de faire acquérir aux étudiants une compétence de reformulation (réécriture), ainsi que la maîtrise des moyens assurant la progression et la cohésion des textes produits. L'enseignement, pendant la session, se compose de deux modules, divisés chacun en trois sous-modules. Les savoir-faire acquis se traduisent en termes d'aptitude à la production de textes en français universitaire de registre soutenu.
Les procédés de l'argumentation:

- l'articulation logique de l'argumentation: l'expression de la cause, de l'opposition, de la concession; connecteurs argumentatifs, choix lexicaux; construction hypothético-déductive;
- cohésion textuelle et thématisation des énoncés: anaphores, périphrases, synonymes et antonymes; organisateurs textuels;
- procédés de reprise: formules de transition, introductions et conclusions partielles;
- l'énonciation du texte universitaire;
- procédés d'effacement de l'énonciateur: passivation, formes impersonnelles, métonymie; les différentes valeurs de "on";
- procédés d'euphémisation et de modalisation;
- procédés d'intégration du discours de l'autre: insertion de citations, discours indirect, marques de distanciation polyphonique: emploi des guillemets, de l'italique, etc.

Contrôle des connaissances: Des travaux sont remis chaque semaine; ils donneront lieu à une évaluation. La note finale sera la moyenne des notes obtenues.
Texte requis: M. Arrivé, F. Gadet, M. Galmiche, *La Grammaire d'aujourd'hui: guide alphabétique de linguistique française* (Flammarion, 1986) ISBN 2-08-112003-8.
Polycopié fourni au fur et à mesure de la progression du cours.

514 Linguistique Appliquée–phonétique corrective et grammaire de l'oral *Applied Phonetics* (1 unit)

Annie-Claude Motron et assistante

Ce cours étudie les caractéristiques phonétiques et morphophonologiques de l'oral du français en mettant en évidence les différences avec le système anglais. On y aborde la langue selon deux axes:
Phonétique: l'approche pratique et corrective des sons du français; la relation entre la prononciation et l'orthographe; l'étude des spécificités de la chaîne parlée: la syllabe, la continuité, la chute du /ə/, le schéma rythmique, l'intonation; les différents styles.
Morphophonologique: la perception, l'identification et la production des marques orales; la transcription des marques orales; la spécificité du fonctionnement des marques graphiques.
Le cours est obligatoirement complété par des séances en laboratoire de langues, sous la direction d'une assistante francophone. Ces séances amènent les étudiants, grâce à un travail d'écoute, de reconnaissance, de prononciation et de lecture, à surmonter les difficultés inhérentes au passage du système oral d'une langue à celui d'une autre. À la fin de la session, il est remis à chaque étudiant un bilan individuel de progression (élaboration de fiches phonétiques individuelles).
Contrôle des Connaissances: La note d'ensemble tient compte de la participation; évaluation de l'assiduité, du travail et des progrès au cours des séances de laboratoire (30 % de la note finale);
Après l'étude de chacune des différentes parties du programme, contrôle oral et écrit (40% de la note finale);
Examen final oral (20% de la note finale) et écrit (10% de la note finale) sur l'ensemble du programme.
Textes (à acheter par chaque étudiant):
Phonétique Progressive, manuel (CLE International, 1998) ISBN 0-32880-5;
Conseillées mais non obligatoires: *Phonétique Progressive* cassettes (CLE International, 1998) ISBN 0-32880-6.

524 Sciences du langage et dynamique des langues *Language Science and Dynamics of Linguistic Systems* (1 unit)

Pierre Haillet

Ce cours s'adresse aux étudiants de niveau avancé, désireux d'approfondir et de systématiser leurs connaissances par le biais d'une réflexion structurée sur certains concepts fondamentaux en linguistique générale (tels que: usage et norme, variation et changement, grammaticalisation, emprunt, calque etc.). On s'intéressera à l'organisation des systèmes linguistiques, notamment à ce

qu'ils ont en commun et à ce par quoi ils diffèrent. On abordera les grands principes de fonctionnement et d'évolution des langues vivantes, en s'attachant particulièrement à mettre en évidence le rapport entre la dynamique du langage et celle des communautés linguistiques. On montrera en outre comment ces connaissances théoriques contribuent à une meilleure compréhension des mécanismes d'acquisition d'une langue étrangère, et comment certains modèles linguistiques récents permettent d'expliquer la manière spécifique dont s'organise, en français contemporain, l'expression de la temporalité et de l'aspect. La discussion critique conduite en classe s'accompagnera d'une consultation régulière du *Guide alphabétique de linguistique française* et d'une lecture suivie du *Catalogue des idées reçues sur la langue*, de façon à faire le point sur la diversité des systèmes linguistiques et à comprendre les enjeux des sciences du langage.
Contrôle des connaissances: Dossier n°1: 20%; dossier n°2: 30%; étude de cas (sur table): 40%; participation, préparation, progrès: 10%.
Textes: M. Arrivé, F. Gadet, M. Galmiche, *La Grammaire d'aujourd'hui: guide alphabétique de linguistique française* (Flammarion, 1986) ISBN 2-08-112003-8; M. Yaguello, *Catalogue des idées reçues sur la langue* (Seuil, coll. "Point Virgule," 1988) ISBN 2-02-009913-6; Polycopié fourni au fur et à mesure de la progression du cours.

602 Linguistique française, sémantique, ambiguïtés, interprétations *Theories of Meaning in French Linguistics* (1 unit)

Pierre Haillet

Analyse du rapport entre la forme et le sens dans la perspective des théories linguistiques. On abordera notamment la problématique de l'ambiguïté, de l'homonymie, de la polysémie et de l'antonymie, ainsi que les facteurs qui interviennent lorsqu'on attribue un sens à ce qui est dit. On étudiera également le sens explicite et le sens implicite, la paraphrase, les modalités et la problématique de l'énonciation. Les théories présentées seront appliquées à l'analyse d'une variété de discours (communication médiatique, discours politique, échanges conversationnels).
Contrôle des connaissances: Dossier n°1, 20%; Dosssier n°2, 30%; Étude de cas (sur table), 40%; participation, préparation, progrès: 10%.
Textes: M. Arrivé, F. Gadet, M. Galmiche, *La Grammaire d'aujourd'hui: guide alphabétique de linguistique française* (Flammarion, 1986) ISBN 2-08-112003-8; Polycopié fourni au fur et à mesure de la progression du cours.

A consulter: Haillet, Pierre Patrick, *Le conditionnel en français: une approche polyphonique* (Paris, Ophrys 2002) ISBN 2-7080-1015-8.

612 Le Petit Conservatoire *Language and Theater* (1 unit)

Francoise Mojeret

Ce cours s'adresse à la fois aux étudiants qui se destinent à l'enseignement, à ceux qui souhaitent devenir comédiens professionnels, et en général à ceux dont la profession exige de s'exprimer en face d'un public. Le travail sera uniquement d'expression orale et portera sur l'apprentissage de la scène et de la langue française, à travers des textes d'auteurs contemporains. Chaque scène jouée à deux ou à plusieurs—obligatoirement mémorisée—sera travaillée, répétée plusieurs fois et commentée de manière à améliorer la qualité d'interprétation. On insistera sur la prononciation, l'intonation, l'articulation, la respiration, la gestuelle. Le contrôle sera facilité par des videos réalisées en cours de session, chaque étudiant pouvant ainsi se rendre compte de ses progrès, mais aussi de ses erreurs et donc de les corriger. Un spectacle sera réalisé et présenté en public au Théâtre Wright en fin de session (Mardi 12 Août en soirée) avec la participation de tous les étudiants du Petit Conservatoire. Ce spectacle fera également l'objet d'une video. Le cours a lieu pendant deux heures consécutives. Un soutien phonétique complémentaire sera apporté individuellement pour résoudre des questions spécifiques.
Contrôle des connaissances: Les scènes travaillées pendant la session ainsi que le spectacle public donneront lieu à l'attribution de notes.
Texte: Polycopié.

711 Initiation à la sémiotique littéraire *An Introduction to Literary Semiotics* (1 unit)

Jean Bernabé

2 heures par jour du 3 au 23 juillet

Ce cours vise à une initiation concrète, raisonnée et progressive à la sémiotique des textes littéraires. L'approche proposée trouvera son point d'application dans l'analyse des *Fables* de Jean de la Fontaine. *Il est fortement conseillé aux étudiants désireux de s'inscrire dans ce cours d'avoir lu l'œuvre au programme.* Dans un premier temps seront présentées les différences (terminologiques et théoriques) qui fondent une certaine distinction entre la sémiotique, la sémiologie et la sémantique; puis entre la sémiotique d'une part et, d'autre part, diverses disciplines ayant pour objet le discours littéraire (pragma-

tique, sémantique, narratologie, poétique, rhétorique, stylistique etc.). La grande opposition sera analysée de façon critique en vue de compléter l'approche linguistique dont elle témoigne par une approche plus spécifiquement sémiotique qui restitue le discours au cœur même de tout le dispositif énonciatif. De ce point de vue, l'activité discursive apparaîtra comme le fondement de toute activité énonciative, le récit fonctionnant alors comme une composante (facultative). La logique narrative, objet purement formel, sera insérée dans les enjeux discursifs du texte et ce, à partir de la narration telle qu'elle opère dans les *Fables* de la Fontaine.

Les critères permettant de distinguer un récit d'un non récit seront présentés et analysés à partir d'exemples d'école (courts textes à valeur didactique). Ils intégreront les notions d'événement, de représentation (avec le double sens du préfixe "re" signifiant "de nouveau" et "en sens inverse," "à rebours"), de motivation, de modalisation, de cohérence orientée, de clôture textuelle, etc. La représentation des processus de l'univers narratif débouchera sur la mise en évidence de l'énoncé narratif depuis les formes les plus empiriques et simples (début—milieu—fin, ou plutôt état initial—quête—état final) jusqu'aux propositions les plus formalisées et complexes (modèle du parcours génératif du sens). Appliquée au discours et non plus spécifiquement à l'objet formel que constitue la logique narrative, la démarche sémiotique mettra en exergue les jeux figuratifs, thématiques et les échelles de valeur (idéologiques, cognitives, affectives, éthiques etc.) au termes desquels se construit la pluralité des sens du discours littéraire comme discours ouvert au travail indéfini de l'interprétation. Toutes les notions évoquées sont censées faire l'objet d'illustrations quotidiennes à partir du corpus indiqué.
Contrôle des connaissances: Épreuves de contrôle continu portant sur l'analyse sémiotique d'extraits.
Texte: Jean de la Fontaine, *Fables* (Garnier-Flammarion, No 2051, 1996) ISBN 2-080-72051-1.

Littérature

562 Pratique et plaisir du texte, sur les textes de l'Advanced Placement *Textual Analysis of Advanced Placement Texts* (1 unit)

Roger Lauverjat

Ce cours se propose d'apporter aux étudiants un langage critique et une méthode permettant de résoudre les problèmes historiques et formels posés par l'analyse d'un texte littéraire. Afin de venir en aide aux "étudiants-professeurs" chargés de préparer leurs élèves à l'examen d'Advanced Placement en littérature française, tous les textes expliqués seront choisis dans le programme de l'année scolaire 2003–2004 (http://apcentral.collegeboard.com/courses/descriptions/). Les deux premières semaines seront consacrées à l'approche du genre poétique. Un fascicule de textes comportant notamment les pièces des "nouveaux" auteurs retenus pour l'examen de 2004—Du Bellay et la poétesse québécoise Anne Hébert—sera remis aux étudiants au début des cours. Nous serons particulièrement attentifs aux points suivants:

- observation du paratexte: titre du recueil, date de publication;
- référence au contexte pour éclairer le sens du poème;
- observation du texte: composition, énonciation, rythmes, rimes, sonorités;
- place de l'imaginaire: images, réseaux lexicaux, symboles.

La deuxième partie du cours portera sur le genre romanesque. Nous conduirons cette approche à partir de *Pierre et Jean* de Maupassant et de *L'Enfant noir* de Camara Laye. L'accent sera mis sur la construction du récit, les modes de la narration, la technique et les fonctions de la description, le système des personnages. Saluons l'heureuse initiative des concepteurs du programme d'A.P.: la présence d'un "classique" de la littérature africaine d'expression française—*L'Enfant noir* du guinéen Camara Laye publié en 1953—une chronologie succincte de la négritude nous permettra de mieux connaître le contexte dans lequel est apparu ce roman suggérant "l'âme africaine dans ce qu'elle a de plus spontané et de plus joyeux" (J .Chevrier). Enfin le dernier volet du cours sera consacré au texte théâtral. Les œuvres inscrites au programme d'A.P. pour 2004 seront les mêmes qu'en 2003: nous choisirons d'étudier *La Guerre de Troie n'aura pas lieu*. Après avoir situé la pièce de Giraudoux dans son contexte historique et littéraire, notre réflexion tentera de mettre en lumière la spécificité du texte dramatique:

- les deux composantes du texte (répliques et didascalies);
- la double communication, les dialogues et les monologues;
- le rôle et la fonction des personnages;
- la structure dramatique;
- le temps dramatique, l'espace dramatique.

Contrôle des connaissances: Deux écrits et un oral. Il sera également tenu compte de la participation au cours.
Textes requis: Maupassant, *Pierre et Jean* (Presses Pocket) ISBN 2-266-03081-7; Camara Laye, *L'Enfant noir*

(Presses Pocket) ISBN 2-266-02312-8; Giraudoux, *La Guerre de Troie n'aura pas lieu* (Classiques Larousse) ISBN 2-038-71170-4.
Deux petits ouvrages d'initiation méthodologique qui vous rendront de grands services:
Sylvie Rozé, *L'Explication de textes à l'oral* (col. Synthèses, Armand Colin) ISBN: 2-200-01847-9; Yves Stalloni, *Les Genres littéraires* (Dunod) ISBN 2-10-003564-9.

571 L'aventure du français en Amérique: langue et littérature du Québec *Quebec Language and Literature* (1 unit)

Élise Salaün

La littérature du Québec comporte une problématique toute particulière, celle de la langue. Dès l'apparition de l'imprimerie en 1764, les premiers écrits canadiens paraissent dans un journal bilingue. Puis, peu à peu, même s'ils s'inspirent beaucoup de la France, les écrivains du Québec commencent à développer un imaginaire littéraire unique au monde, propre à la situation du français en Amérique. Les premiers romans racontent les vie agricole et champêtre des colons canadiens et sont contrôlés par un clergé attentif au respect de la religion catholique et de la langue française. Pendant près de cent ans, le Québec évolue dans une idéologie de conservation, car le peuple francophone se sent alors menacé par le monde anglophone qui l'entoure de toutes parts. Dans les années 1960, le Québec s'affranchit culturellement et revendique une plus grande liberté créatrice ainsi que le droit à l'expression de son français. De querelles en débats, le français québécois s'affirme et les artistes, chanteurs, écrivains, poètes, contribuent à faire vivre une culture dynamique et autonome qui est celle du Québec d'aujourd'hui et qui occupe une place de choix dans la francophonie mondiale. Ce cours vise à faire connaître les étapes de l'histoire culturelle, littéraire et linguistique du Québec depuis la parution du premier roman en 1837, à partir des contes et légendes, en passant par le contrôle clérical de la littérature, la querelle des régionalistes et des exotiques durant les années 20, les grands courants de l'histoire littéraire québécoise, la controverse du "joual," la langue populaire du Québec, l'écriture des femmes, les politiques linguistiques du Parti québécois jusqu'à la littérature migrante produite par des néo-Québécois. Il s'agira aussi, en fin de parcours, de réfléchir sur la situation du Québec comme société nouvelle dans un contexte de mondialisation.

Contrôle des connaissances: L'étudiant(e) aura à lire le recueil, et à produire quelques courts travaux écrits (2 pages par semaine) dont un sera à présenter oralement devant le groupe. Un travail long à remettre en fin de session complète l'évaluation.
Texte: Heinz Weinmann et Roger Chamberland, *Littérature québécoise des origines à nos jours* (Montréal, Hurtubise HMH, 1996) ISBN 2-894-28078-5.

580 "Autour de l'honnête homme," Littérature française du XVIIème siècle *17th century French Literature* (1 unit)

Roger Lauverjat

"Le vrai honnête homme est celui qui ne se pique de rien." (La Rochefoucauld)

Sous le nom d'honnête homme, le 17e siècle a élaboré un modèle idéal de relations sociales. Nous nous efforcerons de définir ce modèle en mettant en lumière les choix éthiques et les déterminations socio-culturelles qui le constituent. Nous nous tournerons d'abord vers Montaigne (1533–1592) dont les *Essais* devinrent très vite le "bréviaire des honnêtes gens". Par son mépris de la mémoire, de l'érudition, de la spécialisation, du savoir livresque et par son goût pour la conversation, sa curiosité, sa tolérance, l'auteur des *Essais* a très largement contribué à façonner cet idéal de mesure et de juste milieu qui devint le modèle social et culturel de l'âge classique. Le second volet du cours sera consacré à l'étude du *Misanthrope* (1666) de Molière. Cet idéal de l'honnête homme ne manquait pas d'ambiguïté et c'est son hypocrisie et son conformisme que dénonce Molière dans cette "comédie de murs" qui tourne aussi bien en dérision la coquetterie de la jeune veuve Célimène que l'excessive rigueur d'Alceste, "l'atrabilaire" amoureux. La troisième partie de notre réflexion portera sur les *Caractères* (1688) de La Bruyère. Alors que Pascal et La Rochefoucauld s'intéressaient à la nature humaine en général, La Bruyère se montre particulièrement attentif à l'environnement social. Nous privilégierons le Chapitre V: De la Société et de la Conversation qui peut se lire comme un traité de convivialité, la conversation apparaissant comme le fondement de l'harmonie sociale. Pourtant ce précurseur des sociologues demeure fasciné par le particulier et les *Caractères* accumulent les portraits en action qui peuvent être rapprochés des créations de Molière.
Textes requis: Montaigne, *Sans commencement et sans fin*—Extraits des Essais—présentation par Françoise Joukovsky (G.F Flammarion) ISBN 2-08-070980-1; Molière, *Le Misanthrope* (Classiques Hachette n°18)

ISBN 2-0101190874; La Bruyère, *Les Caractères* (G.F Flammarion) ISBN 2080700723.
Deux petits ouvrages d'initiation méthodologique qui vous rendront de grands services:
Sylvie Rozé, *L'Explication de textes à l'oral* (col. Synthèses, Armand Colin) ISBN 2-200-01847-9;
Yves Stalloni, *Les Genres littéraires* (Dunod) ISBN 2-10-003564-9.
Contrôle des connaissances: deux travaux écrites et une épreuve orale; il sera également tenu compte de la participation au cours.

770 La crise des idées dans la littérature française (1900–1960) *Ideas Challenged: French Literature 1900–1960* (1 unit)

Jacques Noiray

Ce cours cherchera à montrer comment la littérature française des années 1900-1960 accompagne et manifeste l'évolution des idées et celle des formes esthétiques et culturelles, dans un monde bouleversé par les grandes crises de l'Histoire qui ont marqué la première moitié du XXe siècle. On étudiera d'abord l'émergence d'un type nouveau de penseur et d'écrivain à la fin du XIXe siècle, celui de l'intellectuel moderne (Zola, Barrès, Péguy). On soulignera le rôle des grandes revues (*Mercure de France, Revue blanche, Nouvelle Revue française*) dans l'évolution des idées et des formes littéraires. On s'arrêtera sur la crise des valeurs esthétiques au début du XXe siècle, et sur les tentatives de renouvellement dans la poésie (Apollinaire, *Alcools, Calligrammes*) et dans le roman (Proust, *Le Temps retrouvé*; Gide, *Les Faux Monnayeurs*). On étudiera l'impact de la première Guerre mondiale sur la littérature (le roman de guerre: Barbusse, Dorgelès), et la crise des idées et des valeurs (morales, esthétiques) entraînée à partir des années vingt par les bouleversements issus de la guerre, dans la poésie surréaliste et dans le roman (Radiguet, *Le Diable au corps;* Céline, *Voyage au bout de la nuit;* Malraux, *La Condition humaine*). La question du sens et de l'absurde, liée à une crise de la pensée ouverte par la montée des totalitarismes et aggravée par la deuxième Guerre mondiale, sera examinée dans le roman, le théâtre et l'essai des années 1930–1950 (Sartre, *La Nausée;* Camus, *Le Mythe de Sisyphe*; Ionesco, *Rhinocéros;* Beckett, *En attendant Godot).* On s'interrogera enfin sur le développement des sciences humaines dans l'immédiat après-guerre, et sur quelques textes typiques de ce renouvellement (Lévi-Strauss, *Tristes Tropiques*; Barthes, *Mythologies;* Sartre, *Les Mots).*

Contrôle des connaissances: chaque étudiant fera un exposé oral, et établira un dossier d'une dizaine de pages, sur un sujet de son choix en rapport avec le programme.
Lectures possibles:
1. Études historiques générales:
   - *Histoire des Français, XIXe–XXe siècles*, sous la direction d'Yves Lequin, 3 vol. (Armand Colin, 1983);
   - *Nouvelle Histoire de la France contemporaine*, t. 10 à 16 (Seuil, coll. "Points-Histoire," 1973).
2. Études d'histoire intellectuelle et culturelle:
   - Pascal Ory et Jean-François Sirinelli, *Les Intellectuels en France, de l'affaire Dreyfus à nos jours* (Armand Colin, 1986); Michel Raimond, *La Crise du roman, des lendemains du naturalisme aux années vingt* (Corti, 1967); Herbert Lottman, *La Rive gauche, du Front populaire à la guerre froide* (Seuil, coll. "Points," 1981).
3. Histoire de la littérature:
   - *Histoire littéraire de la France,* t. 10, 11 et 12 (Éditions sociales, 1979).
   - *Littérature française*, t. 15 et 16 (Arthaud, 1975 et 1978).

771 Aspects de la littérature maghrébine de langue française *Aspects of Maghreb Francophone Literature* (1 unit)

Jacques Noiray

Ce cours s'attachera à présenter une des branches les plus riches et les plus vivantes des littératures francophones, celle qui se développe au Maroc, en Algérie et en Tunisie depuis la fin de la deuxième Guerre mondiale. On verra d'abord comment cette littérature naît et grandit à partir de modèles européens et coloniaux, et en réaction contre eux. On examinera le courant "ethnographique," auquel se rattachent la plupart des premières œuvres (Mouloud Feraoun, *Le Fils du pauvre;* Mouloud Mammeri, *La Colline oubliée;* Ahmed Sefrioui, *Le Chapelet d'ambre*). La critique de la société coloniale sera étudiée dans les premiers romans de Mohammed Dib (*La Grande Maison, L'Incendie*), et la critique de l'autorité familiale et paternelle traditionnelle dans deux grands romans de la révolte, *Le Passé simple* de Driss Chraïbi, et *La Répudiation* de Rachid Boudjedra. On analysera l'impact de la guerre de libération algérienne sur la littérature dans deux directions divergentes: la représentation réaliste (Mouloud Mammeri, *L'Opium et le bâton*), et la transposition fantastique (Mohammed Dib, *Qui se souvient de la mer*). Le thème de la quête d'identité, fondement de cette littérature, sera étudié sous

le triple aspect du déchirement culturel (notamment dans les autobiographies: Albert Memmi, *La Statue de sel*; Abdelkebir Khatibi, *La Mémoire tatouée*), du thème de l'errance et de l'exil (Mohammed Khaïr-Eddine, *Une vie, un rêve, un peuple, toujours errants;* Tahar Ben Jelloun, *La Prière de l'absent*), et du mythe des origines, fondateur de l'identité collective (Le thème des Ancêtres chez Kateb Yacine, *La Mère du Printemps* de Driss Chraïbi). L'étude de ce thème donnera l'occasion d'aborder dans sa spécificité l'écriture féminine (l'œuvre d'Assia Djebar), et d'analyser les recherches formelles liées à la subversion et à l'appropriation de la langue française, surtout dans la poésie et dans le roman-poème. Ces réflexions aboutiront à l'œuvre majeure de Kateb Yacine, sans doute la plus importante de cette littérature (Nedjma, *Le Polygone étoilé*, *Le Cercle des représailles*). Enfin, on examinera les tendances récentes de la littérature maghrébine de langue française, et sa capacité de renouvellement, dans de nouveaux genres (le roman policier), de nouvelles formes (le développement de l'écriture féminine) aussi bien que sous la forme plus traditionnelle de la critique sociale et politique (Rachid Mimouni, Tahar Djaout, Boualem Sansal).

Contrôle des connaissances: Chaque étudiant fera un exposé oral, et établira un dossier d'une dizaine de pages sur un sujet de son choix en rapport avec le programme.

Lectures possibles:

Charles Bonn, *Le Roman algérien de langue française* (L'Harmattan, 1985) ISBN; Jacques Noiray, *Littératures francophones I. Le Maghreb* (Belin "Sup lettres," 1996) ISBN 2-7011-1385-7.

775 Littérature africaine francophone: Sociétés et Cultures *French-Language African Literature: Societies and Culture* (1 unit)

Kapanga Kasongo

Ce cours s'assigne pour tâche essentielle l'étude des textes de la littérature francophone africaine subsaharienne. Il exige une connaissance minimale des théories fondamentales d'analyse textuelle. Il a trois objectifs principaux. D'abord, il vise à donner un survol rapide de la littérature africaine francophone, de sa genèse à l'expression actuelle des particularités locales (africanité, diaspora, écriture féminine, revendication). Ensuite, il initie les étudiants aux œuvres réputées majeures (canoniques), comme les écrits de Senghor (poésie), Hampaté Bâ et Hamidou Kane (romans). Enfin, le cours examine les nouvelles tendances des dix dernières années: la problématique du métissage culturel (Hamidou Kane), de l'écriture féminine (Sow Fall, Beyala), et de l'incidence politique de l'écriture (Kourouma, Dongala). Le cours s'appuie aussi sur les films disponibles dont *Tableau Ferraille*, *Pièces d'identité*, et *Lumumba*. Vue l'intensité des cours d'été, il est recommandé qu'au préalable l'étudiant lise les œuvres suivantes: *L'Enfant noir* de Camara Laye, *Une Si Longue Lettre* de Mariama Bâ, et *L'Aventure ambiguë* de Hamidou Kane. On étudiera les œuvres suivantes:

Poésie:

Senghor, Léopold S. *Anthologie de la nouvelle poésie nègre et malgache de langue française* (Présence Africaine, 1948; rééd. P.U.F., coll. "Quadrige") ISBN 2-130-44899-2.

Romans:

Bâ, Amadou Hampaté. *L'étrange destin de Wangrin* (Paris, Edition 10/10) ISBN 2-264-01758-9;

Bugul, Ken. *La Folie et la mort* (Présence africaine, 2000) ISBN 2-708-70717-5;

Cheikh Hamidou Kane. *Les Gardiens du Temple*. (Stock, 1995) ISBN 2-234-04563-0;

Laye, Camara. *Le Regard du roi* (Librarie Plon, c1954, 1978) ISBN 2-266-04670-5.

Autres textes:

Beyala, Calixthe. *Les Honneurs perdus* (Albin Michel, 1996) ISBN 2-290-14974-8;

Dadié, Bernard. *Béatrice du Congo* (Présence Africaine, 1970) ISBN 2-708-70598-9;

Kourouma, Ahmadou. *Allah n'est obligé* (Seuil, 2000) ISBN 2-020-42787-7; *En Attendant le vote des bêtes sauvages* (Seuil, 1999) ISBN 2-020-41637-9;

Monénembo, Tierno. *L'Aîné des orphelins* (Seuil, 2000) ISBN 2-020-41486-4;

Ouologuem, Yambo. *Le Devoir de violence* (Publisher Serpent à plumes) ISBN 2842613961;

Sow Fall, Aminatta. *Le Jujubier du Patriarche* (Dakar-Sénégal, Éditions C.A.E.C. Khoudia, 1993) ISBN 2-842-61044-X.

Œuvres critiques:

Fanon, Franz. *Peau noire, masques blancs* (Seuil, 1952; 1995) ISBN 2-020-00601-4;

Fanon, Franz. *Les damnés de la terre* (Gallimard, 1960) ISBN 2-070-32655-1;

Foucault, Michel. *L'Archéologie du savoir* (Gallimard, 1969) ISBN 2-070-26999-X;

Kesteloot, Lilyan. *Anthologie Négro-africaine* (Nathan/Edicef, 1992) ISBN 2-850-69760-5.

Evaluation:

3 travaux: 50% (10%; 20%; 20%); Participation: 10%; Travail final: 40%

778 Analyse de discours appliquée au domaine de la littérature antillaise *Literature of the French West Indies, Discourse Analysis* (1 unit)

Jean Bernabé

2 heures par jour du 3 au 23 juillet

Ce cours vise à une initiation concrète, raisonnée et progressive à l'application des procédures d'analyse linguistique aux textes (plus particulièrement mais pas exclusivement les textes littéraires) qui balisent un itinéraire pertinent du point de vue du discours antillais. Les approches proposées trouveront leur point d'application dans l'analyse des textes couvrant divers genres (poésie, roman, théâtre, conte, textes administratifs tels que le *Code Noir*, discours), diverses postures littéraires (prénégritude, négritude, antillanité, créolité), diverses époques (du XIXème au XXème siècle) diverses origines (textes autochtones ou produits en dehors de la sphère spécifiquement antillaise).

Contrôle des connaissances: Dossier hebdomadaire (3) de production écrite.

Texte: Polycopié

Civilisation

532 Comprendre la France d'aujourd'hui: institutions, citoyenneté, économie et culture *Contemporary Civilization of France: Institutions, Citizenship, Economy and Culture* (1 unit)

Dominique Agostini

L'objectif du cours est de replacer les transformations les plus récentes de la société française dans le cadre d'évolutions de longue durée et de tendances profondes. Il ne s'agit donc pas de présenter un tableau factuel mais de prendre du recul afin de comprendre les mécanismes fondamentaux d'une société industrielle complexe. L'approche pluridisciplinaire permettra aux étudiants de se familiariser à l'économie, au droit, à la science politique. Le cours portera donc principalement sur les institutions (état, gouvernement, justice, école), l'économie (entreprise, budget, fiscalité, monnaie), la santé, la famille, l'immigration, la culture. Dans chacun de ces thèmes on soulignera les continuités et les ruptures. Une large place sera accordée à l'histoire.

Contrôle des connaissances: Un dossier d'une dizaine de pages sur un sujet au choix. La note sera divisée en trois: le plan / 1ère partie / 2ème partie.

Texte: Bernard de Gunten, Arlette Martin, Mauricette Niogret, *Les Institutions de la France* (Nathan, coll. "Repères," 1998) ISBN 2-091-82425-9.

631 Régions de France et environnement global *French Regional Culture and Global Environment* (1 unit)

Jean-Rémy Bure

Ce cours propose une étude des règions de France sous l'angle de l'interaction entre l'homme et la nature à la fois dans le passé et au début du 21ème siècle. En France, comme dans d'autres pays développés, la concertation entre les différents acteurs économiques, sociaux et culturels est de plus en plus nécessaire et pratiquée pour contribuer à une meilleure qualité de vie. Les régions de France sont concernées par cette approche globale aussi bien dans leurs rapports avec l'État que dans ceux avec l'Union européenne. Une nouvelle géographie économique, sociale et culturelle interne et tournée vers l'extérieur se met en place. On étudiera dans une première partie l'influence de l'aménagement du territoire: préservation des zones d'équilibre écologique, protection et développement de l'habitat traditionnel, encouragement des activités économiques liées à la nature. On se concentrera, dans une deuxième partie, sur les liens entre culture et nature. Les architectures et les matériaux très variés employés dans les régions, les goûts des plats et des vins des terroirs, les appellations d'origine contrôlée seront abordés. On se penchera enfin sur l'extraordinaire richesse des couleurs des paysages de France. Les lavandes de la Drôme, les ocres de Roussillon, le gris et le rose granuleux des granits de Bretagne, les calcaires jaunes, les schistes bleus ou verts s'offriront à nous. Les étudiants participeront de façon active à la découverte des régions sélectionnées. Ils seront invités à prendre personnellement en charge plusieurs aspects du programme à partir d'une documentation écrite et audiovisuelle, ainsi qu'à partir d'internet. Ils seront amenés à exprimer leur créativité orale et rédigée. Les travaux écrits comprendront des rédactions générales et professionnelles.

Contrôle des connaissances. L'évaluation se fera sous forme de contrôle continu.

Textes. Polycopié de textes de presse.

639 La société française et les grandes questions d'actualité *Contemporary French Society: Major Issues and Debates* (1 unit)

Jean-Rémy Bure

Ce cours tracera un portrait de la société française actuelle en s'appuyant sur un manuel et les médias français (presse écrite, presse parlée, télévision). On étudiera les aspects politiques, sociaux, économiques et culturels des Français d'aujourd'hui. Ces derniers seront observés dans leurs rapports avec la politique, la sexual-

ité, la famille, la retraite, le sport, la culture, les habitudes alimentaires, la politesse, les loisirs, le système de protection sociale, la consommation, le rapport à l'immigration. La lecture, l'écoute et le visionnage d'articles et de journaux radiodiffusés et télévisés seront proposés. On utilisera aussi des dessins humoristiques. Ce cours sera interactif, alternant la parole de l'intervenant et les interventions des étudiants qui présenteront des exercices oraux et écrits: rédaction d'articles, montage d'un journal télévisé, synthèse de documents, commentaires de publicités, etc.

Contrôle des connaissances: L'évaluation se fera sous forme d'un contrôle continu (80% de la note finale) et d'un devoir final de synthèse (20% de la note finale).

Texte requis: *France, portrait social, édition 2002–2003* (INSEE) ISBN 2-110680997.

645 Le Québec en images: cinéma québécois *Québec's Cinema and Society* (1 unit)

Elise Salaün

Le cinéma entretient un lien étroit avec la société. Au Québec, cela est d'autant plus vrai que la véritable émergence du septième art s'est faite avec le déménagement des locaux de l'Office National du Film du Canada d'Ottawa à Montréal en 1956. C'est à partir de cette date que, selon Fernand Dansereau, de la Grande Noirceur duplessiste des années cinquante, aux projecteurs du Festival de Cannes dans les années quatre-vingt-dix, l'évolution est remarquable. Ce cours présente les grandes étapes de l'histoire du cinéma québécois depuis cinquante ans, tant au niveau de la forme que du contenu. Très près des mouvements sociaux des années cinquante (Révolution tranquille, nationalisme etc.), le cinéma adoptera d'abord la forme du documentaire pour présenter la vie traditionnelle du peuple québécois et ainsi participer à la création d'une identité collective. Pierre Perrault et Michel Brault sont les maîtres du genre à l'époque. Viennent ensuite les années soixante-dix et quatre-vingt où les cinéastes basculent majoritairement dans la fiction. La littérature est alors une source d'inspiration importante: *Kamouraska, Maria Chapdelaine, Le Matou, Bonheur d'occasion, Les Plouffe, Un sourd dans la ville,* et d'autres encore ont quitté l'univers feutré des livres pour se déployer sur grand écran. Enfin en 1986, le cinéma québécois obtient une reconnaissance internationale avec *Le Déclin de l'empire américain* de Denys Arcand. Depuis, une nouvelle génération de cinéastes (Jean-Claude Lauzon, Denis Villeneuve, Manon Briand) continue d'assurer la présence du Québec sur les écrans du monde. Les thématiques abordées dans ces films ont bien sûr changé, la ville a remplacé la campagne, les personnages sont métissés, mais l'originalité des productions québécoises ne se dément pas. Il s'agira, dans cette dernière partie, de voir comment le cinéma du Québec se démarque en cette ère de globalisation de la culture.

Contrôle des connaissances: Quatre compte-rendus de films (40%), un travail final (40%) sur lequel portera un exposé oral (20%)

Texte requis: Lever, Yves, *Les 100 films québécois qu'il faut voir* (Québec, Nuit blanche éditeur, 1995, 283 p.) ISBN 2-921053-48-9.

659 La France face à la mondialisation *France and Globalization* (1 unit)

Michel Gueldry

Semaine 1: Qu'est-ce que la mondialisation? Un essai de définition. Définition du vocabulaire essentiel (libéralisme, dérèglementation, etc.)

Semaine 2: Du GATT a l'OMC, ou la mondialisation économico-financière

Semaine 3: La culture et l'identité sociales, économiques et politiques de la France

Semaine 4: L'impact de la mondialisation sur la culture et l'identité françaises

Semaine 5: L'antiaméricanisme en France. Opposition à la mondialisation et anti-américanisme

Semaine 6: L'Union européenne, vecteur de la mondialisation, protection contre la mondialisation et alternative à la mondialisation

Semaine 7: Quelle sorte de mondialisation est-ce que les Francais acceptent?

Contrôle des connaissances: un exposé fait en classe, exercices rédigés à la maison, examen final ou exercice rédigé à la maison. Participation

Polycopié: revues scientifiques, articles, presse et recherche sur la Toile.

731 La Francophonie, histoire d'une langue et géopolitique *The Francophone World* (1 unit)

Jean-Claude Redonnet

Ce cours a pour but de présenter un thème majeur dont la compréhension et la pratique sont devenues nécessaires, notamment pour le professeur de français, sous ses aspects historiques, culturels, sociaux et linguistiques. Étude de l'espace francophone, expression des identités, rencontre des langues et des cultures, analyse des stratégies francophones en matière de solidarité et de développement.

Contrôle des connaissances: Un exposé oral sur l'un des points de la problématique francophone (50%); un essai de synthèse (50%).
Aide-mémoire Polycopié fourni en début de session.

738 L'Art de l'Ancien Régime et le Néoclassicisme jacobin: du plaisir comme art de vivre à la vertu républicaine *Ancien Régime and Revolutionary Art* (1 unit)

Charles Sala

La première partie du travail sera réservée à l'étude du Palais de Versailles, au XVIIème siècle, de son architecture, de ses jardins, de ses fontaines et de la décoration peinte et sculptée. On soulignera en particulier les relations étroites existant entre les choix mythologiques et l'expression du pouvoir monarchique. On présentera également des images concernant la vie quotidienne des diverses classes sociales, les métiers, la mode. La partie suivante sera focalisée sur la peinture de chevalet et sur la naissance du paysage moderne dans l'oeuvre de Nicolas Poussin et de Claude Le Lorrain.

La partie consacrée au XVIIIème siècle sera concentrée sur l'art pictural de Watteau, Boucher et Fragonard. Une vision esthétique, légère et théatrale de la vie dans laquelle la mythologie est l'alibi raffiné de l'érotisme.

La phase finale du cours nous conduira vers la Révolution de 1789 et vers l'émergence d'une nouvelle esthétique jacobine au service de la nouvelle classe montante. Il s'agit de l'art de J.L. David exaltant les vertus du sacrifice antique et romain, les mythes porteurs de messages politiques radicaux, la mort du citoyen Marat. On présentera également la naissance, au sein du travail de David, du réalisme bourgeois, si bien représenté par ses portraits. L'étude des caricatures de l'époque achèvera le cours.
Epreuves: Une entrevue pendant la deuxième semaine.
Un *mid term* sous forme de partiel en classe.
Un dossier de 14 pages, à remettre pendant la dernière semaine.

739 De David à Cézanne: de l'Art au service de la Révolution à la crise de la modernité *From Revolutionary Art to Modernity* (1 unit)

Charles Sala

L'étude consacrée à la peinture de J.L. David nous permettra de présenter la naissance de l'art Néoclassique, au service des idéaux révolutionnaires jacobins de 1789. Du "Serment des Horaces" à "Marat" nous analyserons une nouvelle iconographie, radicalement hostile aux valeurs de l'Ancien Régime. Les travaux d'Eugène Delacroix et de Th. Géricault nous introduiront au mouvement romantique: valorisation de l'insoumission individuelle, de celle politique, quête métaphysique. Le culte de l'érotisme et de la violence ira avec la découverte de l'univers oriental et l'abandon des références gréco-romaines. L'exploration des thèmes nocturnes, irrationnels et dépaysants, soutiendra de nombreuses œuvres.

La partie suivante sera réservée à l'œuvre de Courbet et à la naissance du réalisme social. On analysera aussi sa conception du nu féminin et de l'érotisme, ainsi que les nouveautés qu'il introduit au niveau du paysage. Une partie du travail sera focalisée sur les rapports entre la photo et l'approche de Courbet.

La partie centrale du cours concernera E. Manet et sa singulière démarche picturale. Un travail qui se partage entre le réalisme énigmatique, lié au passé et la volonté expérimentale issue de l'Impressionnisme. Une aventure picturale singulière, entre Passé modernisé et rupture iconographique définitive. La peinture de Gustave Caillebotte nous confrontera aux nouveautés urbaines créées par la rénovation de Napoléon III et d' Haussmann, mais elle nous introduira aussi à des modifications radicales de la perception de l'espace et de la modernité.

La partie finale du cours sera basée sur la recherche si originale et radicale de Paul Cézanne: destruction de la perspective renaissante, cubisation des formes, intrepénétration des diverses composantes de l'image. Révolution radicale et incomprise qui aboutira à la série des "Nus" et à la "Montagne Sainte Victoire," vers 1906. Une année après, Pablo Picasso laissera inachevé les "Demoiselles d'Avignon," la synthèse vertigineuse et agressive faite entre la rupture de Cézanne et l'art d'Afrique.
Epreuves: Une entrevue pendant la deuxième semaine; Un *midterm*; Un dossier final de 14 pages.

Didactique et Pédagogie

691 Enseigner le français aux débutants aux États-Unis *Teaching Beginners' French* (1 unit)

Guy Spielmann

Ce cours se propose de soulever du double point de vue de la pratique et de la théorie les questions qui se posent à l'enseignant de débutants. Nous réfléchirons de façon critique sur les problèmes que présentent la création d'un cursus pour débutants et l'enseignement des cours, en confrontant philosophies éducatives, théories pédagogiques et didactiques, techniques d'enseignement et questions logistiques; nous tiendrons

également compte de l'expérience personnelle des participants, ainsi que de modèles possibles, dont les propres cours de l'École française. Ce cours permettra à tous les participants de constituer une gamme d'outils tant conceptuels que pratiques permettant à chacun de mieux concevoir ou de repenser un cursus pour débutants dans sa propre institution. Parmi les thèmes abordés: mettre au point un cours reflétant de façon réaliste des objectifs institutionnels et des principes pédagogiques et didactiques solides et cohérents; intégrer un enseignement linguistique (grammaire et vocabulaire) et communicationnel à celui de contenu (historique, géographique et culturel); choisir, se procurer et utiliser des documents authentiques; exploiter des ressources multimédia et des ressources en ligne; choisir un manuel selon une approche systématique et rationnelle; utiliser le français exclusivement comme langue d'enseignement.

Ce cours est réservé en priorité à ceux et celles qui ont déjà au moins un an d'enseignement à leur actif. Le programme est disponible au **cr.middlebury.edu/public/french/debutant/fr691.htm**. Les participant(e)s sont prié(e)s d'apporter le(s) manuels qu'ils/elles utilisent actuellement pour enseigner leurs propres cours de langue.

Contrôle des connaissances: Compte-rendu oral d'observations des cours de débutants (101–201); Dossier de recherche thématique, avec exposé en classe: synthèse critique d'articles de didactique et de matériaux pédagogiques; Participation.

Texte: Lecture préliminaire fortement conseillée: Oliver Reboul, *La Philosophie de l'éducation* (Presses Universitaires de France, collection "Que sais-je?" No 2441, 1995) ISBN 2-130-44951-4.

797 Multimédia et didactique des langues secondes *Multimedia and Second Language Teaching* (1 unit)

Sabine Levet

2 heures par jour du 3 juillet au 23 juillet

Ce cours porte sur le multimédia et comprend:

- un historique du développement des technologies interactives;
- un travail sur les différentes notions d'interaction et d'interactivité;
- une analyse du rôle de l'enseignant dans un environnement multimédia;
- la conception et la mise en œuvre de tâches pédagogiques complexes particulièrement adaptées au multimédia;
- une réflexion sur l'intégration de la technologie dans un cours de langue;

les projets tiendront compte du contexte d'enseignement de chacun des étudiants.

Contrôle des connaissances: porte à la fois sur l'acquisition des contenus et sur la réalisation de projets.

Texte requis: Thierry Lancien, *Le Multimédia* (CLE International) ISBN-209-033-329-4.

798 Situations et pratiques de classe *Classroom Situations and Pedagogical Practice* (1 unit)

Paola Bertocchini

2 heures par jour du 24 juillet au 13 août

L'objectif de ce cours est de contribuer à l'autonomisation de l'enseignant en partant de l'idée que l'enseignant autonome est celui qui est capable non seulement de gérer l'innovation, mais de la proposer en montrant de savoir opérer tous les transferts nécessaires pour la création de solutions nouvelles. Pour ce faire il ne peut se limiter à l'acquisition de savoirs-faire décousus de l'arrière plan conceptuel indispensable pour expliquer le pourquoi de tel ou tel choix, mais il est illusoire aussi qu'il puisse aboutir à une pratique pédagogique innovatrice en baignant uniquement dans les savoirs théoriques.

On propose des solutions méthodologiques de type permettant d'intégrer les deux aspects mentionnés. En fonction de la méthodologie envisagée les contenus porteront sur **les situations et les pratiques de classe** et comprendront:

- une réflexion sur la situation de classe (moi professeur, moi professeur dans la classe, moi et mon savoir);
- une réflexion sur la situation d'apprentissage (ce que je sais, ce que j'apprends, ce que je fais en classe et pour la classe);
- un travail sur l'évolution méthodologique (les différentes notions de méthode et d'approche);
- une analyse des pratiques de classe rapportées aux contenus de l'enseignement du FLE (l'oral, l'écrit, la grammaire, la civilisation) et aux supports méthodologiques utilisés (le manuel, les documents authentiques,...);
- l'élaboration d'outils méthodologiques et de démarches de classe en fonction des sujets traités.

Contrôle des connaissances: Exercices de suivi basés sur l'analyse de manuels (30%); études de cas et élaboration de fiches pratiques (50%); participation en cours (20%).

Texte: Chaque participant se munira du manuel qu'il utilise ou voudrait utiliser dans sa propre classe.

Activités, enrichissement linguistique et culturel

Co-Curricular Activities

Certaines activités sont destinées en priorité aux étudiants inscrits dans certains cours dont elles constituent le prolongement naturel, sans donner lieu à l'attribution de crédits. Mais l'ensemble des tables-rondes, conférences, spectacles et ateliers, est ouvert à l'ensemble de l'École française. Ces activités qui contribuent au succès d'un séjour en immersion dans une langue et des cultures étrangères, illustrent la longue tradition de Middlebury en matière d'immersion et des savoir-faire qui la rehaussent.

L'Atelier du D.M.L.: méthodologie individuelle et collective

Directeurs de recherches et invités

Ateliers, conférences et tables-rondes proposant une présentation publique et une discussion dans les domaines de la langue, de la linguistique, de la traduction, de la didactique et de la pédagogie, des littératures, des cultures et des sociétés.

L'Atelier de linguistique appliquée– Étudiants de maîtrise et de DML (phonétique et morphophonologie)

Annie-Claude Motron

Grâce à des activités ludiques et créatives, cet atelier permet aux participants d'améliorer leur compréhension et leur expression, tout en réfléchissant aux spécificités du fonctionnement oral du français.

Chaque atelier fonctionne sur un thème différent choisi avec les participants. Les thèmes étudiés peuvent être phonétiques (le /R/, la chute du /ə/), morphophonologiques (les marques orales du genre, du nombre, du temps), stylistiques (la liaison, la chute de phonèmes, les différents styles), ou didactiques (comment introduire la phonétique et les difficultés spécifiques de l'oral dans son propre enseignement du français).

Textes (conseillés mais non obligatoires):

Phonétique Progressive, manuel (CLE International, 1998) ISBN 0-32880-5; *Phonétique Progressive,* cassettes (CLE International, 1998) ISBN 0-32880-6.

Cassettes et CD apportés par le professeur et/ou les étudiants.

Pour tous, une évaluation de compétence est proposée en fin de session, à l'issue de laquelle le Certificat d'Excellence en Phonétique Française peut être décerné.

L'Atelier débats et enjeux. "Vous avez dit philo?"

Thierry Leterre

L'Atelier débats et enjeux est construit sur le modèle des "cafés philo(sophie)" qui ont remporté un grand succès en France et en Europe. Le principe? Il est très simple: venez avec une question, repartez avec plus de questions encore! Nous ferons œuvre de réflexion collective. Toutes les questions peuvent être abordées: de philosophie (morale, esthétique, métaphysique, théologique…) ou de politique sur l'actualité. Pour suivre cet atelier, un bon niveau de français est peut-être préférable, mais tous sont bienvenus: après tout, il y a plusieurs manières de participer alors… Venez en inventer de nouvelles!

Spectacles théâtraux des étudiants et des enseignants

Michel Gabrielli

a) Après *Le Glossaire* de Max Rouquette, en 1999, *Le mariage forcé* et *L'amour médecin*, de Molière, en 2000; *Le Minotaure*, de Marcel Aymé, en 2001; enfin, après *L'île des esclaves*, de Marivaux, en 2002, nous présenterons, le 3 août 2003, toujours dans une distribution composée d'étudiants et d'enseignants, un spectacle tournant autour de quelques pièces de Sacha Guitry (1885–1957).

b) Lecture dramatisée avec des étudiants et des enseignants: La première lecture, en 1999; mit à l'honneur Marcel Proust et des lettres extraites de sa correspondance. En 2000, deux soirées furent consacrées à la littérature épistolaire des XVIème et XVIIème siècles. En 2001 ce fut au tour de La Fontaine et d'un choix de ses fables. Enfin, en 2002, Paris fut la vedette de ces lectures dramatisées, présentées par l'équipe mixte d'élite habituelle, fidèlement accompagnée du pianiste en résidence Christopher Hunt. Pour cet été 2003, le thème retenu est celui de l'ÉCOLE en France, ou encore des Français et de l'école (lettres, témoignages et textes divers), à l'occasion d'une soirée prévue pour le 24 juillet.

L'Atelier théâtre des étudiants des cours intensifs

Olivier Blocher et Tanja Pagnuco

Destiné avant tout aux étudiants les moins avancés en français (niveaux 101, 201, 211 et 300), cet atelier propose deux fois par semaine des activités théâtrales pouvant mener à un spectacle en fin de session. Le travail de répétition de textes classiques et contemporains s'accompagne de jeux et d'exercices permettant de travailler l'expression corporelle aussi bien que linguistique.

L'Atelier musique et chant

Bonnie Woolley

Préparation et présentation d'un *concert vocal et instrumental inédit* (le mercredi 8 août) de musique française et francophone. La participation d'étudiants et d'enseignants est sollicitée. Répétitions de l'ensemble (les lundis et jeudis) et par pupitres. Pensez à apporter votre instrument de musique et des partitions.

Le Cabaret

Jean-Rémy Bure

L'invention créatrice des chanteurs, des musiciens, des comédiens, professionnels ou amateurs, présents sur le campus, sera sollicitée dès le début de la session pour monter ce traditionnel et très attendu moment de détente et de bonne humeur. Un travail d'équipe rigoureux, dans l'enthousiasme. Spectacle le vendredi 3 août.

Le Ciné Club

Romuald Blaise Fonkoua

Le Ciné-club proposera cette année une série de films produits dans différentes aires de la francophonie (Afrique noire, Antilles, Maghreb, Machreb et Canada). Il s'agit de montrer comment cette institution typiquement française s'est développée aussi dans des espaces francophones. Avant chaque projection, le meneur donnera des indications sur l'auteur, sa filmographie, le contexte de réalisation du film et, si possible, un petit historique du cinéma dans la région francophone concernée. Chaque projection sera suivie d'une discussion, ouverte à tous et à chacun, permettant de susciter la curiosité autour de ce cinéma. Il s'agit de faire découvrir des films de langue française. Les séances sont de deux types: les séances libres et les séances avec débat. Avant chacune des projections de cette seconde catégorie, le meneur donnera des indications sur l'auteur, sa filmographie, le contexte de réalisation du film et, si possible, un petit historique du cinéma dans la région francophone concernée. Chaque projection sera suivie d'une discussion permettant de susciter la curiosité autour de ces cinémas. Il est ouvert à tous et à chacun.

L'Atelier Nature et Histoire

Jean-Rémy Bure

Cet atelier se déroulera durant trois samedis de la session. Deux sorties nature auront lieu en montagne (Mont Ouragan dans le parc Adirondack et la Bosse du Chameau dans les Montagnes Vertes). La troisième sortie sera consacrée à une promenade guidée dans la vallée du Lac Champlain. On y évoquera le riche passé historique de cette vallée (Fort Ticonderoga, par exemple). Pour la visite historique de la vallée du Champlain, on distribuera une documentation qui illustrera les commentaires. Les deux excursions en montagne s'adressent à des participants déjà habitués aux randonnées en moyenne montagne. Cet atelier est particulièrement recommandé aux étudiants qui veulent sortir du campus en parlant français dans un environnement différent de celui des études intensives. L'effort physique (modéré), le bon air des montagnes, le vocabulaire de la faune, de la flore et de l'histoire en français, l'occasion de faire connaissance avec des personnes de l'École que l'on ne connaît pas sont les raisons principales de participer à cet atelier. Bienvenue à tous!

Les Équipes sportives de l'École française

Richard Mattei et collègues

Pratiquer un sport collectif est un excellent moyen de rencontrer d'autres étudiants et professeurs: football, volleyball et pétanque sont les trois principales disciplines pour lesquelles nous organisons des équipes pour jouer des tournois internes.

L'Atelier Tennis

Jean-Claude Motron

Pratiquer le français en jouant au tennis sur les cours de Middlebury. Trois possibilités vous sont offertes:

1. L'Atelier Tennis, qui a lieu deux après-midi par semaine, est destiné à ceux qui veulent débuter ou recommencer. On y voit tous les coups de base, on fait des petits matches, on compte en français, on est prêt pour le tournoi. Quelques raquettes peuvent être prêtées à ceux qui n'en ont pas.
2. Le Tournoi de tennis de l'École française est la fête du tennis. Les joueurs de tous niveaux y sont conviés. On peut participer au simple messieurs, au simple dames, au double messieurs, au double dames et au double mixte. Les gagnants recevront leur médaille lors du banquet final.
3. Les rencontres de tennis du samedi matin (proposées deux fois en début de session) permettent de découvrir des partenaires, de faire des petits matches, d'apprendre à compter en français.

The School in France

Headquarters in Paris

The offices of the Middlebury School in France as of the fall of 2003 are yet to be announced. For the most up-to-date address and contact information, please contact the offices of the C.V. Starr–Middlebury Schools Abroad: schoolsabroad@middlebury.edu or Tel. (802) 443-5745 (M–F 8:30 a.m.–5:00 p.m. EST)
Director: DAVID PAOLI, Ph.D., Stanford University Student Affairs
Coordinator: DANIELLE LACARRIÈRE
Academic Coordinator: MARIE-MADELEINE CHARLIER

Faculty

Courses are taught by faculty members of the University of Paris III-Sorbonne Nouvelle, other branches of the University of Paris and various French institutes.

Living Abroad

Middlebury seeks to offer students abroad a blend of structure and independence. The College's role is to oversee the academic aspects of the experience, while students are responsible for their own finances as well as their living and travel arrangements. The School in France helps students to secure housing in a wide variety of student residences, rooms, and other lodgings.

Cost

Students pay only tuition to the Middlebury College School in France, since they are responsible for their own travel, room, and board. Tuition charges for 2003–2004 can be found on the inside page of this bulletin. Bills for tuition for the full year and both semester programs are due in August. While individual life styles and circumstances, as well as the rate of the dollar, will cause the estimate to vary, the overall cost of a year in Paris or Poitiers—including passage but excluding travel while in Europe—should be approximately $26,000 to $28,000.

Financial Aid

Financial aid from Middlebury College is available only to students earning an undergraduate or graduate Middlebury degree. Non-Middlebury undergraduates should apply to their home institutions.

Application and Admission

Applications for the 2004–2005 academic year abroad will be available from the Language Schools as of November 2003.

Applications for the ***Junior Year program*** *should be submitted by January 31,* because the program is often filled by early February.

Applications for the traditional ***graduate program in Paris*** *will not be accepted after May 1st.* Those applications will be acted upon as they are received and until all spaces have been filled, which could happen as early as March.

Applications for the Middlebury ***M.A. in French with Internship*** *are separate from and additional to the traditional M.A. application. To apply for this program, the traditional M.A. application* and *the M.A. with Internship application must* both *be received and complete by March 1st at the latest. You may request the application materials for the M.A. with Internship from languages@middlebury.edu or (802) 443-5510, or you may download them from http://www.middlebury.edu/ls/application.html.*

In order to comply with various visa and French university requirements, no regular applications for admission to the School in France can be accepted after May 1. Contact the School in France, Middlebury College, Middlebury, Vermont 05753-6131, telephone: (802) 443-5510.

The Junior Year Program

Middlebury's junior year program in Paris or Poitiers is open to students who have completed two full years of college course work, with at least a B- average overall and a B average in French. They must also have reached a level of proficiency equivalent to the fifth semester of college French, including one course at a level equivalent to Middlebury's introductory courses in literature or civilization by the end of their fourth college semester. The semester option is open to matriculated Middlebury undergraduates only (see below). Attendance at the French School's seven-week summer session on the Vermont campus prior to attending the School in France has always proved beneficial, though it is not a requirement for acceptance in the junior year program. However, in cases where remedial language work appears necessary or desirable, the Dean of Language Schools and Schools Abroad reserves the right to make final acceptance conditional on successful

completion of the seven-week session. Students accepted to the junior year program are expected to maintain their overall academic average as well as their average in French throughout the term of study preceding their registration in Paris or Poitiers.

Juniors enroll for the full academic year in a program of studies designed both to complement courses taken at the home institution and to form a logical link between sophomore and senior years. Beginning in early September, an intensive preliminary session at Reid Hall offers language work and an introduction to Paris (choice of seminars). After the preliminary session, juniors may choose among the course offerings at the *Université de Paris III–Sorbonne Nouvelle*; political science, history, economics, and international relations at the *Institut d'Études Politiques*; economics, history, art history, geography and political science at the *Université de Paris I–Panthéon Sorbonne*; and language, literature, and civilization at the Middlebury School in France. All instruction is in French.

Students majoring in political science, or who have a strong interest in political science, may choose to enroll in a special one-year program of study at the *Institut d'Études Politiques* leading to the *Diplôme du Programme International de Sciences Politiques et Sociales*. Candidates for acceptance in the *Programme International*, whether to prepare the *Diplôme* or simply to enroll in a few courses, must display strong language proficiency and a knowledge of current events. In either case there is a separate application process for admission to the *Programme International*.

Undergraduates may choose to study literature, linguistics, film, theater, psychology, history, art history, sociology, economics, religion, philosophy, or sciences in Poitiers.

Courses in studio art or music may be available to qualified undergraduate majors and minors by arrangement and under certain conditions. Prior approval by the student's advisor and the French foreign-study advisor is required.

Semester Option

A limited number of students in Middlebury College's B.A. program may apply to the semester program if the full year is not academically feasible for them. Students applying for the semester option must take FR 230 (Introduction to Contemporary France) or the equivalent. After the preliminary session, students may take courses in literature, language, and civilization at the *Université de Paris-III, Paris I, Institut d'Études Catholiques ("Cath")*, and Reid Hall. Semester candidates should note the FR 230 requirement and the requirement to register in one language course while in France. N.B.: If applying for a semester option, students must state briefly in writing why they must choose it over the full year; experience has shown that most students benefit much more from the full academic year in France.

Credits

A student's workload must be approved by the Director of the School in France. Because a student's home institution determines the number of credits awarded for work abroad, students should discuss the transfer of credit with their advisors well before they go abroad. Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S. Students in the full-year program earn the equivalent of nine Middlebury College course units; Middlebury undergraduates in the semester program earn five units.

The Graduate Program

M.A. in French: After successfully completing three courses (three units) at the summer session of the French School on the Vermont campus, M.A. degree candidates begin the academic year in France. Students will not be allowed to attend the School in France if their conduct or academic performance during the summer is judged unsatisfactory. During a special preliminary session (worth one unit of credit) offered by the Middlebury School in France in September and October, students are enrolled in seminar work designed to prepare them for advanced university work and to introduce them to the methods and subject areas of the *mémoire*, a short thesis required of all candidates for the M.A. degree (in literature, civilization, linguistics, or translation).

During the academic year following the preliminary session, graduate students earn the remaining eight units toward the twelve required for their degree. In addition to the *mémoire* (worth two units of credit), six units of course work are chosen from the areas of French language and linguistics, literature, culture and civilization, and business French. Courses in a variety of areas may

be taken at the *Université de Paris III–Sorbonne Nouvelle* and at the *Université de Paris I–Panthéon Sorbonne*; language practice, civilization, and literature at the Middlebury School in France; and the French business context at the *École Commerciale de la Chambre de Commerce et d'Industrie de Paris* (or ADVANCIA). A limited number of courses are also available at the *Institut d'Études Catholiques ("Catho")*, including a course in the teaching of French as a foreign language.

M.A. with Internship: Admission to this program is highly selective and involves a separate, additional application to be completed and received, *along with* the regular School in France M.A. application, by March 1st at the latest. After the three-course summer session, students participate in an intensive one-unit orientation session in September that will deal with contemporary French history and political and social France today, and with a specific aspect of French politics and society. After the orientation session, students will be assigned internships in the political, social, or cultural sphere; these assignments will be tailored to the student's expressed interests and background, and will last throughout the rest of the academic year, representing a commitment of approximately 16 hours a week. Concurrently students will meet twice a month throughout the year for a seminar that will present research methods and involve student presentations and guest lecturers. This seminar will be worth one unit of credit and, along with the internship experience, will provide the framework for the two-unit M.A. thesis to be completed and defended at the end of the year. This aspect of the M.A. is overseen by Internships in Francophone Europe (IFE), a French educational organization whose goal is to contribute to improving trans-Atlantic understanding and to help qualified students to immerse themselves in contemporary French society.

In addition to fulfilling these requirements, students will choose four semester course units offered by the School in France, the *Université de Paris III*, the *Université de Paris I*, and/or other institutions with which Middlebury has relationships *(Catho, École Commerciale de la Chambre de Commerce et d'Industrie de Paris)*.

Courses
The following courses, among others, have been available in recent years:

*Courses open to graduate students only.
+Courses open to undergraduate students only.
(No symbol means open to both graduate and undergraduate students.)

Preliminary Session at our Center

Courses and seminars for undergraduates

+Français écrit et oral (fall, spring)
+Paris depuis 1789: le Paris des Révolutions (fall, spring)
+Paris, capitale politique, économique et sociale (fall)
+Paris dans la littérature des 19e et 20e siècles (fall, spring)
+Paris: Paysages urbains (fall)

Seminars for graduates

*La vie politique en France
*La presse écrite en France
*Histoire de Paris de Lutèce à nos jours
*Histoire et mémoire de la Seconde Guerre Mondiale
**Madame Bovary* et le cinéma
*Littérature francophone: romans de la Désillusion
*Le retour du tragique dans les romans du 20e siècle

Université de Paris III–Sorbonne Nouvelle
(semester courses)

Introduction à l'analyse linguistique
+Introduction à la poétique des textes
Le rire au Moyen Age: les fabliaux
L'autre monde celtique
+17^{e} siècle: Le mythe de Don Juan
+18^{e} siècle: Le mythe du travestissement
*Samuel Beckett
+19^{e} siècle: Le mythe de Pygmalion
L'imaginaire de la catastrophe aux 19^{e} et 20^{e} siècles
+20^{e} siècle: Le Mythe d'Orphée
Poésie et réalité au 20^{e} siècle
Cinéma et littérature
Littérature et peinture
*Écrivains, poètes et critiques d'art au 20^{e} siècle
*Poétique des littératures francophones
Le roman africain et la narrativité

*Littératures francophones et nouvelles écritures
Littérature, théâtre et cinéma
Initiation à l'analyse de films
Traduction (thème et version)

Université de Paris I–Panthéon Sorbonne
(semester courses)

Théories économiques
Économie descriptive
Économies en transition
Économie du développement
Banques et marchés
Le romantisme en Europe
Iconographie et Iconologie
Art contemporain
Art du 18e siècle
Les Temps modernes
Les institutions artistiques en France aux 19e et 20e siècle
Institutions européennes
Systèmes politiques comparés
Spécificité de l'environnement francilien
Le cinéma d'avant-garde
Le cinéma de l'occupation
Le cinéma populaire des années trente
Philosophie morale et politique
Histoire de l'Europe
Histoire de l'Afrique

Institut d'Études Politiques
(semester courses)

+France (1880–1990): Histoire d'une nation politique (fall)
+Théorie des relations internationales (fall)
+Les Méthodes et les données de la macroéconomie (fall)
+La Vie politique française sous la Ve République (fall)
+Les Espaces de l'Europe (orientation géographique) (fall)
+Études comparées des sociétés d'Europe occidentale (fall)
+Histoire de l'Europe: concordances et discordances (spring)
+L'Union Européenne: enjeux et perspectives (spring)
+Les Grands problèmes économiques contemporains (spring)
+Comportements politiques en Europe (spring)
+Les Transformations de l'Europe centrale et orientale (spring)

Faculté de Sciences Sociales et Économiques (FASSE)
(semester courses)

+Introduction à l'Islam et aux problèmes du Moyen-Orient
Machiavel et les théoriciens du contrat social
L'Europe: approche géo-politique et culturelle
+Les conditions culturelles du pluralisme politique

Institut de Langue et de Civilisation Françaises (ILCF–"Catho")
(semester or year courses reserved for graduate students)

Art Contemporain 1860–1925 (fall)
Art Contemporain 1925–1996 (spring)
*Pratique et pédagogie du français langue étrangère

Middlebury Center
(semester courses; semester is specified where it is known)

+Langue et société (fall, spring)
+Discours écrits (fall, spring)
*Pratiques de l'écrit (fall, spring)
*Traduction (spring)
La France: de l'Absolutisme à la Révolution et à l'Empire (fall)
La France: 19° et 20° siècles (spring)
+Développement, aide et cooperation avec l'Afrique francophone (fall, spring)
+La France et l'Europe (fall)
+L'Europe économique: Enjeux et défis (spring)
+Urbanisme et architecture de Paris (fall)
+Impressionisme et modernité (spring)

ADVANCIA (E.C.C.I.P.)
(year-long graduate course)

*Aspects sociaux, économiques et géographiques de la France contemporaine: le français des affaires. (Students enrolled in this course take the examination for the *Diplôme supérieur de français des affaires* at the end of the academic year.)

Internships

- Undergraduate internships
- By special arrangement, qualified graduates and undergraduates may act as native informants in English at a level corresponding to junior or senior high school (no credit is given for these *stages à titre bénévole).*

École française
(The French School)
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753-6131
Coordinator: Beverly Keim
(French School & Graduate Program in Paris)
Telephone: (802) 443-5526
Fax: (802) 443-2075
E-Mail: keim@middlebury.edu

For information regarding the Junior Programs Abroad, contact the
Office of Off-Campus Study
Telephone: (802) 443-5745
Fax: (802) 443-3157
E-Mail: schoolsabroad@middlebury.edu

Eté 2003/Summer 2003
Seven-Week Language Program
June 27–August 15
Total: $5,240
Tuition $3,350; Board $1,350; Room $540

Six-Week Graduate Session
June 30–August 15
Total: $5,120
Tuition $3,350; Board $1,270; Room $500

Academic Year 2003–2004
Graduate Program in France (Paris)
Tuition: Full Year $12,725
Junior Year Programs in France (Paris and Poitiers)
Tuition: Full Year $12,995; Semester $6,995

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the French School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

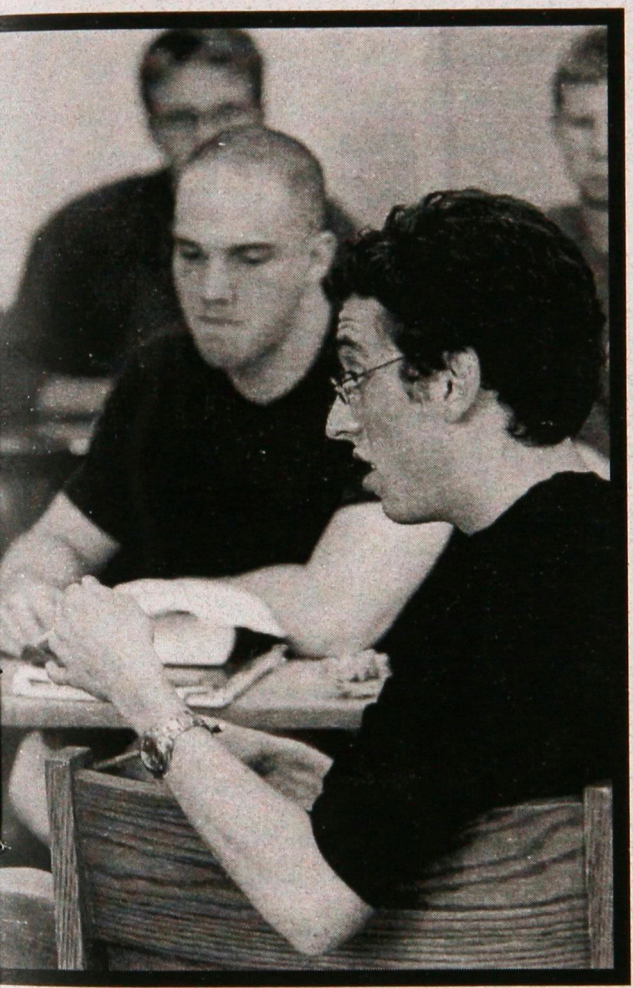
Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

Students and faculty performed in Île des Esclaves *last summer.*

THE German SCHOOL



The Language Schools
MIDDLEBURY COLLEGE

Summer 2003
Academic Year 2003–2004

The German School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5203
e-mail: languages@middlebury.edu
web: www.middlebury.edu/ls

Summer 2003

June 27–August 15
(Seven-Week Session, including German for Singers and Vocal Coaches)
Total: $5,240
(Tuition: $3,350; Board $1,350; Room $540)

June 30–August 15
(Six-Week Session)
Total: $5,120
(Tuition: $3,350; Board $1,270; Room $500)

July 2–July 23
(Three-Week Workshop — Session I)
Total: $2,001
(Tuition: $1,116; Board: $635; Room: $250)

Academic Year 2003-04

The School in Germany

Graduate Program
Tuition: Full year - $12,725

Junior Year Program
Tuition: Full year - $12,995; Semester - $6,995

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Letter from the Director

Willkommen in der Deutschen Schule!

I would like to invite you to our 89th session of total immersion in German language and culture. *Die Deutsche Schule* offers you several distinctly different ways of exploring and studying German: You may begin our program uninitiated, starting in the first year, or you may bring along different levels of language proficiency and will be placed accordingly. In addition to our undergraduate program which stresses language acquisition above all, we offer graduate-level Masters and doctoral programs, specialized workshops for teachers, and a "German for Singers and Vocal Coaches" program which integrates German language study with vocal training.

Since 1915, the Middlebury College German School has achieved a level of prestige and reputation that is unrivaled in the United States. Its success is based on three major factors. First, we have carefully preserved the original formula—an environment dedicated solely to German language, literature, and cultural studies. At the heart of these studies is the Language Pledge, unique to Middlebury, and a co-curricular program, which provides a wealth of culturally authentic contexts. Secondly, we have changed with the times. We have enriched our course offerings by deepening our emphasis on German Studies. Our teaching methodologies stress individualized attention and make full use of new technologies and assessment methods. Finally, and most importantly, we have always been able to attract first-rate faculty members whose expertise, experience, and dedication guarantee the quality of our endeavor.

As you leaf through this catalogue, you will sense the richness and diversity of our program: In the seven-week program, we continue to be mindful of the demands of our graduate level learners. As seems to be fitting for the New Millennium, we are enriching our time-tested teaching methods with a well-balanced dosage of computer and video learning, and we continue to stress the interconnectedness of our academic and co-curricular offerings. In the six-week program we continue our traditional offerings in literature, culture, and pedagogy. This year, we are highlighting 20th

century culture from a historical perspective with 3 courses: "The Third Reich," "Divided Germany 1945–1990" and "Turn of the Millennium: German Culture since 1989." In literature, we are offering a "*Faust*" seminar, a course on realism in the 19th century and a seminar on exile literature exploring connections to Vermont: "The Farm in the Green Mountains: Carl Zuckmeyer in Exile in Vermont." Finally, there will be an opportunity for those with pedagogical interest to participate in the planning and production of a textbook of modern German literature.

The co-curricular program features our two film series which will be highlighted by the Oscar-winning film *Nirgendwo in Afrika*. The academic lecture series will be crowned again by the Karl and Anna Zernik Memorial lecture. We will again have the opportunity to shine in our very own theater production, and there will also be an opportunity for some serious singing and rapping with the German entertainer Uwe Kind. You may also want to join the German choir and you will definitely not want to miss the spectacular performances of the students in the German for Singers and Vocal Coaches program directed by Dr. James McDonald of Indiana University. If you still have energy and time left, you might lend your legs to the German soccer team or you might simply want to hit a volleyball, throw a Frisbee, challenge your director to a tennis match, or your favorite professor to a chess game. You might even offer your talents to the production of our German radio show and newspaper. No matter what your hobbies and interests are, we want you to participate, and we want you to join us when we take our next German language plunge in the summer of 2003. *Herzlich willkommen!*

Jochen Richter
Director

Our special thanks this year go to the Max Kade Foundation for continued generous support of our programs; to the German government represented by the Goethe Institute Boston for funding four graduate teaching assistantships; to the estate of Howard Born for scholarship support; to Professor Emeritus Werner Neuse for scholarship support and to Alfred and Judith Zernik for endowing a rich and promising lectureship in the German Summer School.

GOETHE INSTITUT

The German School

The German School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading toward the M.A. or D.M.L. degree. The School in Germany has programs designed for undergraduates wishing to spend their junior year in Mainz or Berlin, and for graduates who complete their M.A. degree with an academic year in Mainz. All programs of study emphasize both the development of language skills and the understanding of German culture. Classes from beginning courses through the doctoral level are taught in German, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language. A summer at the Language Schools is an intensive one by design and the demanding pace of the program is sustained by the low student-teacher ratio.

Graduate Degrees

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement exams taken prior to registration.

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

The M.A. degree in German requires twelve courses to be taken over a series of summers on the Vermont campus or a combination of a summer in Vermont and an academic year in Mainz. It is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

Degree Requirements: Students who wish to complete the M.A. degree over a series of summers on the Middlebury campus must take the following seven courses: *Advanced Language Practice* (if not exempted); *Introduction to Literary Scholarship;* one linguistics course; two courses in area studies, including art history, philosophy, music, economics, history, or sociology; one course in methodology, including *Methods of Teaching German as a Foreign Language, Methods of Teaching Literature,* or *Methods of Teaching "Landeskunde;"* and one seminar in which the student has to write a *Proseminararbeit* (15–20 pages).

The remaining five courses may be concentrated in one or two of the following areas: literature, linguistics, or civilization. One of these must be a seminar in which the student writes a *Seminararbeit* (20–25 pages). The seminar which includes the *Seminararbeit* may be taken as early as the second summer, and should be taken no later than the third. Students normally write the *Proseminararbeit* before the *Seminararbeit.*

The director or associate director may waive *Advanced Language Practice* on the basis of demonstrated proficiency to allow a student to take another course.

Students planning to complete the M.A. through the program in Mainz must take *Introduction to Literary Scholarship,* a seminar which includes a *Proseminararbeit,* and a third course during the required preliminary summer in Vermont. It is strongly recommended that the third course be a survey course in literature, history, or philosophy.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A master's degree in German is a prerequisite for entrance to the D.M.L. program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; three graduate courses in a second language (French, Italian, Russian, or Spanish); a comprehensive written and oral examination in German; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus, during which they enroll for credit in two advanced graduate courses in German and write a qualifying paper.

Inquiries should be addressed to the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credits

Credit is defined in terms of *units.* One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100–400) normally award three units (nine semester hours) of undergraduate credit. A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit. For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Registrar of the Language Schools to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in German in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken for a grade rather than on a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the director of the German School. Auditing is not permitted in levels 100–300, nor are students in those courses permitted to audit courses in other schools. Auditing costs per week are $725 in tuition plus room and board.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Enrollment

Upon acceptance, all students must pay a $300 **non-refundable** enrollment deposit to be applied to the tuition charges.

Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Mainz. They may enroll in courses in one language school only and are normally enrolled in courses at one level only. Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School.

Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is desirable.

Application materials for the 2004 summer session and the 2004–05 academic year abroad will be available in the fall of 2003 from:

The German School
Middlebury College
Middlebury, VT 05753
802-443-5510
languages@middlebury.edu
www.middlebury.edu/ls

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Administration, Faculty, and Staff

Director: JOCHEN RICHTER, Mary Biehler Professor of German, Allegheny College; Ph.D., Syracuse University

Associate Director: KARL OBRATH, Associate Professor of German, University of Cincinnati; Ph.D., University of Cincinnati

Faculty

CYNTHIA CHALUPA, Assistant Professor of German, West Virginia University; Ph.D., The Ohio State University

IRENE COMPTON, Associate Professor of German, Xavier University; Ph.D., University of Cincinnati

CHRISTINE GEFFERS-BROWNE, Lecturer in German and Director of the German Program, Brandeis University; DML., Middlebury College

ROMAN GRAF, Associate Provost for Institutional Diversity and Associate Professor of German, Middlebury College; Ph.D., University of North Carolina

BARBARA HECK, Instructor of German, teaching ESL, Universität St. Gallen; M.A., The Ohio State University

BERND KIEFER, Wissenschaftlicher Assistent am Seminar für Filmwissenschaft der Johannes-Gutenberg-Universität Mainz; Dr.phil., Universität Mainz

SONJA KLOCKE, Teaching Assistant, University of Arizona at Tucson; 1. und 2. Staatsexamen, M.A., Johannes-Gutenberg-Universität

BETTINA MATTHIAS, Assistant Professor of German and Acting Chair, German Department, Middlebury College; Ph.D., University of Washington at Seattle

JAMES McDONALD, Professor of Music, Indiana University; Director of German for Singers and Vocal Coaches Program; D.M.A., Catholic University of America

RUTH ANN McDONALD, Pianist and Vocal Coach; Accompanist and Vocal Coach in the German for Singers and Vocal Coaches Program; D.M.A., Catholic University of America

KLAUS MODICK, Freier Schriftsteller, Oldenburg; Dr.phil., Universität Hamburg

MARIA MORRISON, Instructor of German, Colby College; M.A., University of Virginia

RAINER NICOLAYSEN, Privatdozent für Neuere Geschichte, Universität Hamburg, und Lehrbeauftragter für Sozial—und Kulturgeschichte, Universität Lüneburg, Dr. phil., Universität Hamburg

CAROLYN OSTERMANN-HEALEY, German Teacher, Distance Learning and Electronic Classroom, Arlington Public Schools; M.A., University of Cincinnati

VERONICA OSTERTAG, Instructor of German, University of Arizona at Tucson; M.A., University of Arizona at Tucson

ROGER RUSSI, Assistant Professor of German, University of North Carolina at Charlotte; Ph.D., University of North Carolina at Chapel Hill

CLAUDIA SANDBERG, Technical Expert for Development of Course Material, University of Arizona at Tucson; M.A., University of Arizona at Tucson; M.S., Universität Hamburg

HANS-MICHAEL SPEIER, Wissenschaftlicher Assistant und Mitarbeiter, Freie Universität Berlin; Gastprofessor, University of Cincinnati; Dr.phil., Freie Universität Berlin

CHRISTOPHER WICKHAM, Associate Professor of German, University of Texas at San Antonio; Ph.D., University of Wisconsin at Madison

Administrative Staff

CHRISTINA CARTWRIGHT, Coordinator, Middlebury College German School; B.A., Middlebury College

LORINC REDEI, Bilingual Assistant and Computer Specialist; B.A., Middlebury College

SILKE SCHADE, Bilingual Assistant; M.A., University of Cincinnati

Teaching Assistants

PHILIP ADAMS
JOANNA REININGER
SARA TOLLEFSON
INGEBORG WOODHOUSE

German for Singers and Vocal Coaches Master Class Teachers

CAROLYN HAGUE
JULIE KAUFMANN
MICHAEL PINKERTON
DONALD SULZEN

Seven-Week Intensive Language Courses

GN 101–102–103 Elementary German
Instructors: Ostertag (coordinator), Klocke, and Sandberg
Daily activities include four hours of classroom instruction, plus additional work in the language laboratory and computer center. Emphasis will be placed on the grammatical structures of German as well as on conversation and correct pronunciation. Reading comprehension skills are introduced through primary texts, including literature. Throughout the program, audio-visual presentations supplement regular classroom activities. (3 Units)
Required text: DiDonato, Clyde & Vansant, *Deutsch Na Klar!,* 3rd ed. (McGraw-Hill); additional materials will be made available.

Note: All students who have prior knowledge of German and want to be placed beyond the Elementary German level (101-102-103) are required to take an analytical placement examination involving all four skills. On the basis of the test results, students will be advised concerning their course selections.

GN 198–199–200 Early Intermediate German
Instructors: Heck (coordinator), Morrison, Obrath, and Compton
The successful completion of this course corresponds to the equivalent of second and third semester German. The active use of all major points of basic grammar and vocabulary is stressed in order to bring students to a common working level in the four skills. During the second half, a greater emphasis will be placed on the development of writing skills and reading strategies with cultural and literary texts. Audio-visual materials supplement the four hours of daily classroom instruction. Listening comprehension and pronunciation practice require the use of the language laboratory. (3 Units)
Required texts: Moeller/Liedloff et al., *Kaleidoskop,* 6th ed. (Houghton Mifflin); Spaethling & Weber, *Literatur Eins,* 2nd ed. (W.W. Norton); Adler & Matecki, *Dreimal Deutsch* (Klett); additional texts and materials will be made available.

GN 201–202–203 Intermediate German
Instructors: Ostermann-Healey (coordinator), Russi, and Compton
This is an integrated program consisting of four hours of classroom instruction and some work in the language laboratory. To develop the four skills, students take three basic courses: Grammar Review, Composition and Conversation, German Culture and Life, plus one literature module for each half of the term. (3 Units)
Required texts: Rankin & Wells, *Handbuch zur deutschen Grammatik,* 3rd. ed. (Houghton Mifflin); Lixl-Purcel, *Rückblick: Texte und Bilder nach 1945* (Houghton Mifflin); Spaethling/Weber, *Literatur Eins,* 2nd ed. (W.W. Norton); Friedrich Dürrenmatt, *Der Besuch der alten Dame* (Houghton Mifflin).

GN 301–302–303 Advanced German I

Instructors: Chalupa (coordinator), Morrison, Wickham, and Graf

The courses at the 300 level are designed as an integrated program for language learning. The program includes advanced grammar/conversation and composition, contemporary German culture and literature. Some additional language and computer work is required. (3 Units)

GN 301 Advanced Grammar and Communication

This course meets two hours per day to analyze and provide advanced grammatical structures, provide intensive written and oral language training, offer insights into German ways of perception, and teach strategies of communication and language learning. For this course, some additional language and computer laboratory work is required. (1 Unit)

Required text: Dippman, *A Practical Review of German Grammar,* 3rd ed. (Prentice Hall).

GN 302 Modern German Literature

This course will use short German prose to enrich cultural context, increase vocabulary, reinforce grammatical and communicative structures, and introduce methods of literary interpretation. (1 Unit)

Required text: Turneaure, *Im Spiegel der Literatur* (W.W. Norton).

GN 303 German Culture and Society

This course introduces aspects of the German cultures—arranged in weekly themes—and some historical background to facilitate a better understanding of the German cultures and societies, as well as increase vocabulary and reinforce grammatical and communicative structures. (1 Unit)

Required text: Lixl-Purcell, *Stimmen eines Jahrhunderts* (Harcourt).

Note: Students at the third level are encouraged to take the examination Zertifikat Deutsch als Fremdsprache *administered through the Goethe Institute in Boston for a small additional fee.*

GN 401–410 Advanced German II

Instructor: Geffers-Browne (coordinator)

The courses at the 400 level seek to develop the speaking and writing strategies applicable to specific types of discourse and to apply them to the study of literature and culture. This level has a three-pronged offering. In addition to the two courses listed below, the student will select a third course from the six-week-program.

GN 401 Stylistics, Expository Writing, and Communication

This course meets two hours daily and forms the core of the 400 level program. It aims at strengthening the student's ability to write and speak German at an advanced level through development of speaking, listening, reading, and writing skills with an emphasis on advanced elements of communication and style. Attention will be paid to fine points of grammar, use of idioms, and appropriate register. Classroom activities are enhanced by audio and video material as well as visitations by, and subsequent discussions with, Language School guests and visitors. Lectures, films, and other cultural events of the German School will be incorporated into the course. (1 Unit)

Required text: Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett); additional materials will be available.

GN 410 20th Century Literature of the German Speaking Countries

Based on literary texts of various lengths the course explores issues of cultural and historical importance as reflected by literature throughout the century. The course aims at expansive classroom discussions, creative writing assignments of increasing difficulty, and students' presentations on different literary topics. It also incorporates audio and video material appropriate and related to the various literary pieces being elaborated on in class. (1 Unit)

Required texts: Thomas Mann, *Tristan;* Friedrich Dürrenmatt, *Die Physiker;* Bernhard Schlink, *Der Vorleser;* and various stories/poems as handouts.

In addition to 401 and 410, students will select one unit from the six-week-program.

Note: Students at the fourth level are encouraged to take the examination Zentrale Mittelstufenprüfung *through the Goethe Institute in Boston for a small fee.*

German for Singers and Vocal Coaches

The German for Singers and Vocal Coaches program includes two basic components: language learning and musical performance. The *language component* provides daily instruction in grammar and conversation at a level appropriate to the student's proficiency as demonstrated on a placement test. Special attention will be given to German diction, conversational style, and poetic interpretation. For the language portion of this program two units of credit are awarded, and the courses are offered on four levels:

GN 105–106 Elementary German for Singers
Instructor: Matthias
Daily activities include three hours of classroom instruction, plus additional work in the language laboratory and the computer center. Emphasis will be placed on the grammatical structures of German, conversational survival skills, diction, and pronunciation, as well as music vocabulary. (2 Units)
Required text: DiDonato, Clyde & Vansant, *Deutsch, Na Klar!,* (McGraw-Hill).
Recommended text: Barber, *German for Musicians* (Indiana University Press); additional materials will be available.

GN 205–206 Intermediate German for Singers
Ostermann-Healey (coordinator)
Daily activities include two hours of grammar review, conversation, and composition practice to develop the four basic language skills. Pronunciation and diction are an integral part of this course, which also requires some activities in the language laboratory and the computer center. (2 Units)

Required text: Wells, *Handbuch der deutschen Grammatik,* 2nd ed. (D.C. Heath).

GN 305–306 Advanced German for Singers
Chalupa (coordinator)
Advanced Grammar and Communication meets two hours per day to analyze and practice advanced grammatical structures, to provide intensive written and oral training, to offer insights into the German way of perception, and to develop communication and reading skills. Some additional work in the language and computer laboratories is required. (2 Units)
Required text: Dippmann, *A Practical Review of German Grammar,* 2nd ed. (Prentice Hall).

GN 405–406 Advanced German for Singers II
Geffers-Browne (coordinator)
Stylistics, Expository Writing, and Communication meets two hours per day and aims at strengthening the student's ability to write and speak German at an advanced level. (2 Units)
Required text: Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett).

Performance Component
The performance component of the German for Singers and Vocal Coaches program carries one unit of credit. Enrollment in one of the following four courses includes enrollment in voice and coaching.

GN 104 Elementary Lyric Diction (1 Unit)
McDonald and staff

GN 194 Early Intermediate Lyric Diction (1 Unit) *McDonald and staff*

GN 204 Intermediate Lyric Diction (1 Unit)
McDonald and staff

GN 304 Advanced Lyric Diction I (1 Unit)
McDonald and staff

GN 404 Advanced Lyric Diction II (1 Unit)
McDonald and staff

For a complete description of the program see the special brochure, **German for Singers and Vocal Coaches**.

Six-Week Graduate Program of Studies

A normal load is three courses per summer, to be selected in consultation with the director or associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency. All new students are required to take a placement test before they arrive on campus. Only courses designated seminars may be taken to write a *Proseminar-* or *Seminararbeit*.

Language

GN 601 Advanced Language Practice
Richter, 9–10 a.m.
The course provides intensive practice in written and spoken German. It reviews specific grammatical problems, deals with selected stylistic areas, and concentrates on the writing of expository prose. The course is targeted to address individual needs of the participants. (1 Unit)
Required text: Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett).
Recommended texts: Buscha/Friedrich, *Deutsches Übungsbuch* (Langenscheidt); Duden, *Das Stilwörterbuch* (Langenscheidt); *Grammatik mit Sinn und Verstand* (Klett).

German Studies—Culture and Society

GN 637 The "Third Reich"
Nicolaysen, 10–11 a.m.
Analysis of the 12 years of national-socialist dictatorship in Germany from 1933 to 1945 as well as of the events that led to the rise of the Third Reich and the consequences for the time that followed. The following topics will be explored: The conditions that caused the transfer of power to Hitler; the establishment of the dictatorship 1933/34; economy and society in the Third Reich; everyday life; anti-Semitism; the SS-state: persecution and annihilation—the system of concentration camps; resistance; the unleashing of WW II, German occupation policies, *der totale Krieg* and the end of the Third Reich; the handling of the national-socialist past after 1945. (1 Unit)
Required text: Frei, *Der Führerstaat. Nationalsozialistische Herrschaft 1933–1945*. Erweiterte Neuausgabe. 7. Aufl. (dtv).

GN 651 Divided Germany 1945–1990: Politics, Society and Culture in both German States
Nicolaysen, 12–1 p.m.
A survey of the development of the *Bundesrepublik Deutschland (BRD)* and the *Deutsche Demokratische Republik* (GDR) from their founding in 1949 to the building of the wall and the unification on October 3, 1990. The most important characteristics of both systems (such as parliamentary democracy vs. *Real Sozialismus*, social market economy vs. planned economy, NATO membership vs. membership in the Warsaw Pact) will be analyzed and discussed against the background of the East-West conflict. Other topics include the youth culture, the role of women, the educational systems, the media as well as attitudes towards consumerism and leisure activities in both states. (1 Unit)
Required texts: Görtemaker, *Kleine Geschichte der Bundesrepublik Deutschland* (Beck); Weber, *Die DDR 1945–1990*. 3rd ed. (Oldenbourg).

GN 634 "Cinema of Experience:" New German Cinema 1966–1984

Kiefer, 12–1 p.m.

A survey of the the "New German Cinema" from the *Oberhausen Manifest* to Wim Wender's film *Paris, Texas* in 1984. The course will use films by the directors Rainer Werner Fassbinder, Werner Herzog, Alexander Kluge, Volker Schlöndorff and Wim Wenders, and analyze their search for new expressions of the political, social and cultural experiences of the generation born after the end of WW II. (1 Unit)

Required text: Thomas Elssaesser, *Der Neue Deutsche Film. Von den Anfängen bis zu den 90er Jahren* (Heyne).

Recommended text: Timothy Corrigan, *New German Film* (Indiana Univ. Pr.)

GN 635 The Turn of the Millennium: German Culture since 1989

Kiefer, 9–10 a.m.

The course will explore political, social and cultural points of view in literature, philosophy and film since 1989. Topics include the "Goldhagen" debate on Germany's role during the Third Reich; the role of East German writers working for the *Stasi*; globalization; the question whether the German military should participate in foreign wars; Germany's role in the international pop-culture; immigration and the new hybrid cultures. (1 Unit)

Required texts: Jürgen Habermas, *Die nachholende Revolution* (Suhrkamp); Jürgen Habermas, *Die postnationale Konstellation* (Suhrkamp); Richard Rorty, *Achieving Our Country. Leftist Thought in Twentieth-Century America* (Harvard Univ. Pr.).

Literature

GN 610 Introduction to Literary Analysis

Speier, 8–9 a.m.

An introduction to critical reading of literary texts. Examples of various genres and different literary periods are used to practice terminology, critical discourse and practical interpretation. Some basic elements of literary theory and different methods of interpretation are also introduced. (1 Unit)

Required texts: J. Vogt, *Einladung zur Literaturwissenschaft*, 3. Aufl. (Fink); O. Lorenz, *Kleines Lexikon Literarischer Grundbegriffe* (Fink UTB Reihe).

GN 681 Faust – Seminar

Speier, 11 a.m.–12 noon

Goethe's *Faust* is considered to be the pivotal work of German literature. For about 200 years it has remained in the public consciousness and maintained an amazing vigor and actuality. The major focus of this seminar about *Faust I* is a careful analysis of the text which will consider structure, style, language as well as aspects of versification and dramaturgy. Origin and sources will be discussed as well as biographical and historical background and the place of the drama in Goethe's *Gesamtwerk*. Film versions of famous *Faust* productions will be compared, and different critical responses to *Faust* will be explored as well as the "modernity" of the play. (1 Unit)

Required texts: Johann Wolfgang von Goethe, *Faust: Der Tragödie Erster Teil* (Reclam # 1); Ulrich Gaier, *Kommentar zu Goethes Faust* (Reclam # 8183).

GN 688 The Farm in the Green Mountains: Carl Zuckmayer's Exile in Vermont
Modick, 11 a.m.–12 noon
The successful playwright Carl Zuckmayer was among the German writers granted exile in the U.S. during the Third Reich. He settled on a farm in Vermont and wrote several books there, among them *Des Teufels General,* a play about resistance and conformity in the German army. The seminar will explore the conditions of the exile which led to Zuckmayer's views both of the German as well as of the American reality. Special attention will be given to Zuckmayer's *Vermonter Roman,* and an excursion to his farm in Vermont is planned. (1 Unit)
Required texts: Carl Zuckmayer, *Als wär's ein Stück von mir. Autobiographie* (Fischer); Carl Zuckmayer, *Vermonter Roman* (Fischer); Carl Zuckmayer, *Des Teufels General. Drama* (Fischer); Alice Herdan-Zuckmayer, *Die Farm in den grünen Bergen* (Fischer); Thomas Ayck, *Carl Zuckmayer* (rororo).
Recommended text: Carl Zuckmayer, *Geheimreport* (Wallstein).

Three-Week Workshop for Teachers and Students of German

Teaching Methodology

GN 696 *Von der Wende zur Berliner Republik:* Work on the Basic Structure for a German Reader to be Used for German Instruction
(3-week workshop, 7/2–7/23)
Modick, 2:30–4:30 p.m.
Through contemporary texts from all genres by authors like Gernhardt, Grass, Kempowski, Rühmkorf, Spinnen, Walser and others, the project plans to give a representative picture of modern Germany since 1989/90. The participants will work on the basic structure of the planned anthology considering general comments, cultural footnotes, biographical information, questions concerning interpretation and discussion topics for the classroom, vocabulary and grammar aids. (1 Unit)
Required texts: Texts will be supplied.

The School in Germany

The School in Germany was founded in 1959. It is fully recognized by the academic senate of the Johannes Gutenberg-Universität, with which it is involved in an active exchange of faculty and students. Beginning in fall 2002, undergraduates also have the option to study at the Freie Universität in Berlin. A resident director based in Mainz administers the school.

Graduate and junior participants in Mainz take virtually all their courses with German students at the university. Middlebury College augments the offerings of the university with special courses and tutorials taught for program students by selected faculty from the university. Students in Berlin directly enroll in all course work with German students. Participants in the junior year program may choose a semester or a full year of study. The graduate program is available only for the full year.

Students are ultimately responsible for making their own housing arrangements, but Middlebury College has a special arrangement with the *Studentenwerk* enabling the program to place most students in university dormitories, providing additional contact with German university life. Private rooms and apartments are at an absolute premium in Germany; thus students who choose to find their own living quarters should plan to arrive in Germany in early September.

The period between the end of September and the beginning of classes is a required orientation period. The *Wintersemester* extends from mid-October to mid-February with a Christmas recess of about 10 days. The *Sommersemester* extends from the middle of April to the middle of July. The period between the beginning and middle of April is a required orientation period for new arrivals who will be spending only the *Sommersemester* at the university. Prior to each semester, the director of studies meets with students to guide them in their choice of courses.

Graduate Program

Graduate students must have a B.A. degree from an accredited institution of higher education, with a German major or its equivalent. A summer on the Vermont campus is required before students can be considered candidates for the M.A. degree. After successfully completing three courses at the summer session of the German School, M.A. candidates take at least ten courses, most of them in *Fachbereich 13 (Deutsche Philologie, Vergleichende Literaturwissenschaft, Volkskunde and Theaterwissenschaft)* at the Johannes Gutenberg-Universität. With the permission of the director of studies, courses may be taken in related areas such as philosophy, history, political science, economics, or art history. Any student who passes fewer than four courses in either semester may be asked to withdraw from the program.

Graduate students are required to write four papers each semester and will be tested in a fifth course. Students submit a copy of each paper to the director of studies for inclusion in a Middlebury portfolio. The director's judgment of each student's portfolio of papers will play a major role in the decision to award the M.A. degree.

Each year the Johannes Gutenberg-Universität awards a partial scholarship to a Middlebury College graduate student who is an American citizen.

Junior Year Program

In order to qualify for the Junior Program, undergraduates must have junior standing, at least a B-average overall, and an average of B or better in German, plus at least two courses above the Middlebury College GN 201-202 level. Non-Middlebury College students can meet this requirement during a preliminary summer on the Vermont campus. All students are expected to enroll in a German course the semester preceding the term or year abroad. Juniors may enroll for the *Wintersemester*, the *Sommersemester* or the entire academic year.

In Mainz, the German professors in the *Deutsches Institut* frequently hold tutorials for the Middlebury students enrolled in their courses, providing our students with far more personal contact than is usually the case at German universities.

Course Offerings

The following list is representative of the courses offered in recent years. Some may not be offered every year.

Sample Mainz Course

(Undergraduate and graduate study)

Lecture courses:
Contemporary German Drama
Superstitions
History of Eastern Europe
Economy and Society
German Family Names

Proseminars:
19th Century Novella
Detective Stories
Fairy Tales
Youth Culture in the 20th Century
Cultural History of the German Empire
Nietzsche and Art
Introduction to Comparative Literary Studies

Advanced Seminars:
Schiller's Dramas
Literature and Film
Tristan and Isolde
Brecht's Theater
Anna Segher's Novels
Teaching Landeskunde

Sample Berlin Course

(Undergraduate study only)

Lecture courses:
The Balkans in the Middle Ages: Myths, Facts, Interpretations
European History from 1600–1650
European Economic and Social History of the 19th and Early 20th Centuries
History of the German Language
Literature of the Weimarer Republic
Literature of the Middle Ages

Proseminars:
Agrarian History of the Middle Ages
Berlin in the Year 1948
Gender Ideology and Gender Politics in National Socialism
Political Economy in Europe: Between Competition and Cooperation
Introduction to the Structure of the European Union
Bertolt Brecht: Poetry
Literary Berlin Images of the Present

Advanced Seminars:
Political Discussions of the 16th Century
Hegel and Marx
Globalization and Democracy
German-Polish Relations 1990–2000
International Women's Movement and Politics
Goethe and Italy
The Novel of the 50s

For further information and an application, please contact:

The School in Germany
Sunderland Language Center
Middlebury College
Middlebury, VT 05753

Graduate program:
(802) 443-5510
languages@middlebury.edu
www.middlebury.edu/ls

Undergraduate program:
(802) 443-5745
schoolsabroad@middlebury.edu
www.middlebury.edu/~msa

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

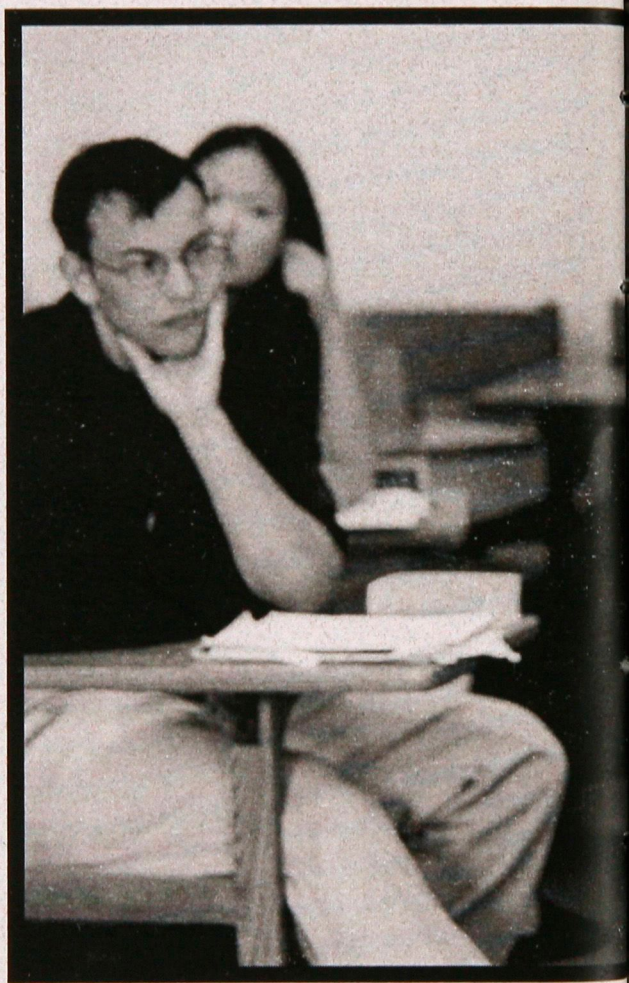
Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the German School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

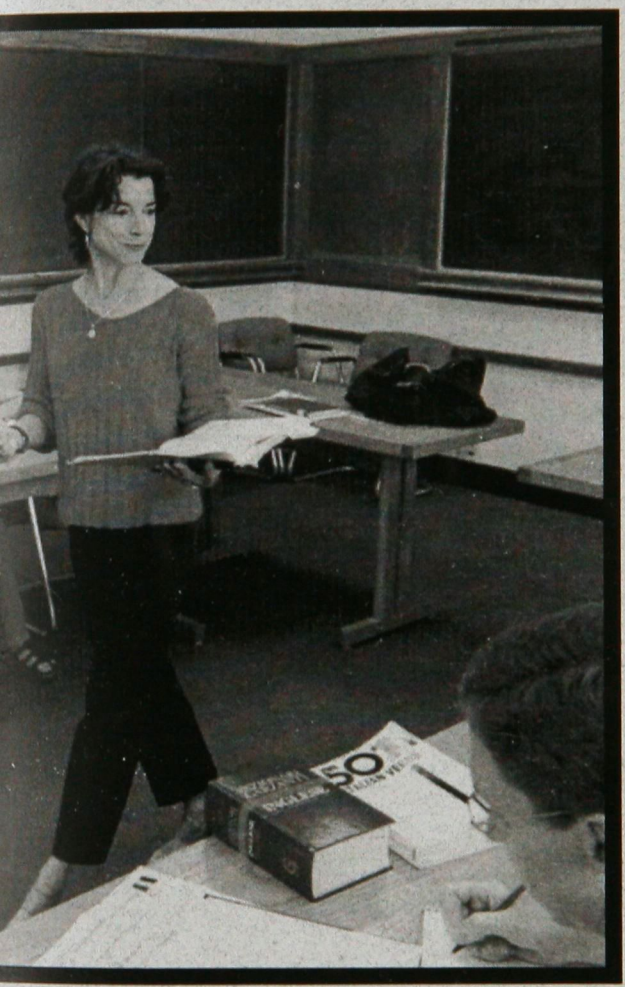
The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College



Students in Elementary German expand their use of the language by practicing lessons in and out of class.

THE Italian SCHOOL



The Language Schools
MIDDLEBURY COLLEGE

Summer 2003
Academic Year 2003–2004

The Italian School

MIDDLEBURY COLLEGE, MIDDLEBURY, VERMONT 05753
802/443-5510

Summer 2003

June 27–August 15
(Seven-Week Session)
Total: $5,240
(Tuition $3,350; Board $1,350; Room $540)

June 30– August 15
(Six-Week Session)
Total: $5,120
(Tuition $3,350; Board $1,270; Room $500)

June 30–July 23
(Three-Week Courses - Session I)
July 24–August 15
(Three-Week Courses - Session II)
(Tuition $1,116 per unit - three semester hours of credit;
Board $635 for each three-week session;
Room $250 for each three-week session)

Academic Year 2003-04
The School in Italy
Graduate Program (Florence only)
Year-$12,725
Junior Program (Ferrara and Florence)
Year - $12,995; Semester - $6,995

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Introduction to the 2003 Program

For over seven decades the *Scuola Italiana* at Middlebury College has provided its students with the opportunity to study Italian language, linguistics, literature, and civilization in the culturally diverse and intellectually challenging conditions of its "total immersion" program.

In our view, the Language Pledge to use Italian exclusively on and off campus constitutes the core of the Middlebury experience. The Pledge is a binding commitment each student makes in writing which must be respected for the duration of the session. Violation of the Pledge may result in dismissal from the School.

Unlikely to be duplicated elsewhere, the communal and cordial atmosphere of the School fosters respect for the Language Pledge. Faculty and students live under the same roof; the language of music, art, and cinema comes alive for students, not only through challenging classroom instruction but also in a cultural and social environment that offers films, concerts, lectures, plays, social events--even an Italian-style café in the program's social center, complete with daily newspapers, Italian television, espresso, and *gelato*.

The School offers a seven-week, interdisciplinary program of intensive language studies, with higher levels including courses on contemporary literature, civilization, film, theater, music, and art history. The Italian School is a leader in the use of technology to support and advance language learning. Innovative multimedia are integrated with time-tested methods and materials, in an approach that builds overall proficiency in a cultural context.

The graduate program, offered in six-week sessions, also emphasizes the development of language skills and the understanding of Italian culture. Unlike most other graduate programs in the field, the Italian School invites students to select from a variety of areas for concentration: general studies in Italian, literary studies, language and linguistics, and culture and communication. Students can earn either a Master of Arts or a Doctor of Modern Languages degree.

Every summer, the Italian School complements its regular six-week graduate program with two intensive three-week sessions. Each session consists of two courses, and each course meets Monday through Friday for

two hours each day, and carries one unit (or the equivalent of three semester hours) of graduate credit. Graduate students may enroll in either or both of these sessions, taking one or two courses per session.

In 2003, advanced culture and communication courses and graduate literature courses will focus on the period from the *Trecento* to the High Renaissance. To maintain as broad a course selection as possible, and anticipating next summer's concentration on *Ottocento* and *Novecento*, the School will also offer a course entitled *Music and Theater in Unified Italy: The "opera verista" (1880–1920)*, a seminar on the Italian lyric of the 20th century, a workshop on Italian cinema (*Revisiting the Fifties*), and a course devoted to issues in Italian history and culture from Unification (1861) to the present. The Language and Linguistics stream will include an advanced language course (IT502), a stylistics course (IT601), and a seminar on the history of the Italian language (IT625).

A special feature of the 2003 session will be the presence on campus of the distinguished Italian writer Dacia Maraini as "Writer in Residence" in the Italian School. Both students and faculty will certainly benefit greatly from the many contributions that Mrs. Maraini will bring to the cultural life of the School during her stay in Middlebury.

The Italian program at Middlebury is rigorous and demanding. It requires total commitment, dissociation from the outside world, the exclusive use of Italian by all students, long hours of work, and great discipline. We warmly welcome those of you who desire high-quality training in Italian and who are ready for this challenge. It will be a great learning experience!

Arrivederci!

Michael Lettieri
Director

The Italian School

Graduate and undergraduate courses in Italian are offered during the summer on the Vermont campus. During the academic year, graduate and junior year programs are offered at the Middlebury School in Florence. Juniors also have the option of studying at the University of Ferrara. All programs of study emphasize both the development of language skills and the understanding of Italian culture. Classes from beginning courses through the doctoral level are taught in Italian, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language.

A summer at the Language Schools is an intensive one by design. In first- and second-level intensive courses, students can expect to spend four to five hours per day in class and drill, in addition to laboratory and other homework. The demanding pace of the program is sustained through the low student-teacher ratio.

Graduate Degrees

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration. Some students may be required to take one or more courses at a lower level without graduate credit before beginning a full load of graduate work.

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

The M.A. degree in Italian consists of four streams or areas of concentration. Students must select one stream as a major. The M.A. degree is comprised of twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Florence. Students who complete degree requirements in Florence must present an independent research project worth two units of credit.

Students must successfully complete a preliminary summer of study (summer of application) on the Vermont campus before being officially accepted to

degree candidacy. During this summer, students take three courses, one of which must be a literature course at the 600 level or above, and one of which must be a civilization course.

Admission to the School in Italy is based on performance in the summer courses and on faculty recommendations.

A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

Students must fulfill the following minimum distribution requirements for the M.A. degree:

General Studies in Italian*
1 language course (unit) at the 500-level, 1 language or linguistics course (unit) at the 600-level, 2 units in civilization, 3 in literature. Students who plan to teach and who are completing the M.A. on the Middlebury campus must also include one unit in methodology or professional preparation.

* This stream is meant for students who prefer to not "specialize" in any specific area. The courses required for this stream are culled from the other streams.

Literary Studies
1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in literature; 3 units to be chosen from culture/communication and/or linguistics courses.

Language and Linguistics
1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in linguistics; 3 units to be chosen from literature and/or culture/communication courses.

Culture and Communication
1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in culture and communication; 3 units to be chosen from literature and/or linguistics courses.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in Italian is a prerequisite for admission to the program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Italian; three graduate courses in a second language (French, German, Russian, or Spanish); comprehensive examinations in the first language; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Italian and write a qualifying paper.

Inquiries should be addressed to the office of the dean of the Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credits
Credit is defined in terms of units. One unit equals three semester hours. The seven-week session (levels 100-399) normally carries a total of three units (nine semester hours) of credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. *(All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.)*

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisors before leaving.

Transfer Credits
After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Registrar of the Language Schools to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken after successful comple-

tion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Italian in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission. Auditing is not permitted in levels 100-399, nor are students in those courses permitted to audit courses. Auditing costs per week are $1,225 (tuition $725; room and board $500).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Scholarships

The following scholarships have been established in honor of students, friends, or faculty of the Italian School: Cesare Barbieri Endowment Fund, Pierina B. and Salvatore J. Castiglione Scholarship Fund, Joan F. Giambalvo Scholarship Fund, Dr. Nicholas Locascio Scholarship Fund, Anna and Luke J. Nolfi Scholarship, Michelina Pietrangelo Memorial Scholarship Fund, Antonio and Ida Quaglia Memorial Scholarship in the Italian School, and the Joel Smith Scholarship Fund.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the Masters or Doctoral program of any of the Language Schools on the Middlebury campus or at the Schools Abroad.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate scholarship listed above or from the general grant fund.

Awards

Each summer the Merlino-Mezzotero Award is given to a graduate student in Italian for academic achievement.

Enrollment

Upon acceptance, all students must pay a $300 nonrefundable enrollment deposit to be applied to the tuition charges.

Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Florence. They may enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School.

Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is desirable.

Application materials for the 2004 summer session and the 2004-05 academic year abroad will be available in November 2003 from:

The Italian School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
802/443-5510
languages@middlebury.edu
www.middlebury.edu/ls

Administration, Faculty, and Staff

Director: MICHAEL LETTIERI, Professor of Italian, University of Toronto at Mississauga; Ph.D., University of Toronto
Associate Director: ANTONIO VITTI, Professor of Italian, Wake Forest University; Ph.D., University of Michigan

Faculty
DAVID CASTRONUOVO, Assistant Professor of Italian, Middlebury College; Ph.D., Columbia University
PAUL COLILLI, Professor of Italian, Laurentian University; Ph.D., University of Toronto
GIAN GIACOMO COLLI, Attore, regista, esperto di pedagogia teatrale; Dottore in Filosofia, Università di Roma; M.F.A. in Directing, University of Hawaii; Diploma di Recitazione, Bottega Teatrale di Vittorio Gassman; collaboratore saltuario dell'Accademia Nazionale d'Arte Drammatica "Silvio D'Amico" di Roma
GABRIELLA COLUSSI ARTHUR, Associate Lecturer, York University; M.A., University of Toronto
MARCEL DANESI, Scholar in Residence, Professor of Semiotics and Anthropology, Director of the Program in Semiotics and Communication Theory, University of Toronto; Ph.D., University of Toronto
PATRICIA DI SILVIO, Senior Lecturer and Coordinator of Italian, Tufts University; Ph.D., University of North Carolina
SERGIO FERRARESE, Visiting Lecturer, Duke University; Dottore in Lettere Moderne, Università di Torino
VINCENZO GATTO, Lecturer of Italian, The Pennsylvania State University; D.M.L., Middlebury College
DIANA IUELE-COLILLI, Associate Professor, Laurentian University; Ph.D., University of Toronto
MICHAEL LETTIERI, (see above)
ALBERT N. MANCINI, Professor of Italian and Romance Languages, The Ohio State University; Dottore in Lettere, Università di Napoli; Ph.D., University of California at Berkeley
DACIA MARAINI, Writer in Residence.
Prize-winning Italian novelist, journalist, playwright, and short story writer

ROSARIO MASTROSERIO, Ordinario di Pianoforte Principale, Conservatorio Niccolò Piccinni di Bari; Laurea in Pianoforte, Conservatorio di Foggia; Attestato di Merito, Accademia Chigiana di Siena

ALAN R. PERRY, Assistant Professor of Italian, Gettysburg College; Ph.D., University of Wisconsin at Madison

LOUISE ROZIER, Instructor and Section Head of Italian, University of Arkansas; D.M.L., Middlebury College

BIANCA RUGGIERI, Instructor of Italian, Middlebury College School in Italy; Dottore in Lettere, Università di Firenze

MARCO SANTORO, Professore Ordinario di Bibliografia, Università di Roma "La Sapienza"; Dottore in Lettere, Università di Napoli

GINO TELLINI, Professore Ordinario d'Italiano, Università di Firenze; Direttore della Scuola di Dottorato di Ricerca, Università di Firenze; Dottore in Lettere, Università di Firenze

ALICIA VITTI, D.M.L. candidate, Middlebury College

ANTONIO VITTI, (see above)

Administrative Staff

KARA GENNARELLI, Italian School Coordinator

DENNIS MARTINEZ, Bilingual Secretary; M.A., Middlebury College; Doctoral candidate, Indiana University

CRISTINA SANSALONE, Assistant to the Director; M.A., University of Toronto; Doctoral candidate, University of Toronto

SUMMER LANGUAGE SESSION

Daily activities normally include four hours of classroom instruction plus additional work in the language and computer laboratories. Schedules, texts, and staffing are subject to change.

+ designates courses in the seven-week session.

LEVEL 100

151-152-153 Elementary Italian+

Colussi, Gatto, Rozier, Vitti

Designed to provide a solid foundation in both spoken and written Italian, this intensive introduction permits comprehensive coverage of basic structures and vocabulary. Exclusive use of the language in dialogues and drills encourages development of linguistic awareness in a meaningful and dynamic context, while class discussions and reports broaden the student's view of Italian life and culture. Attendance at the language and computer laboratories is an integral part of the course. (3 Units)

Required Texts: P. Blelloch and R. D'Angelo, *Eccoci!* New York: John Wiley (1997); U. Skubikowski, *Workbook and Laboratory Manual for Eccoci!* New York: John Wiley (1997).

Recommended Text: HarperCollins Sansoni Italian Dictionary. Inglese-Italiano, Italiano-Inglese. 3rd Edition. Firenze: Sansoni (2001).

Additional reading materials will be provided by the instructors.

LEVEL 200

251-252-253 An Introduction to Contemporary Italy+

Castronuovo, Ferrarese, Perry

Intended for students at the intermediate level, this course will afford the opportunity to expand conversation, writing, and reading skills while consolidating knowledge of the more difficult points of grammar. The contextual focus of the course is contemporary Italian culture, including contemporary history and politics, the economy, the division between North and South, immigration from developing countries, environmental issues, and popular music, among others. Italian films, music,

and articles from newspapers, newsmagazine, and short stories, will enhance and complete the learning experience. (3 Units)

Required Texts: U. Skubikowski, *L'Italia verso il Duemila*. Toronto: University of Toronto Press (1997); A. Bianchini, *Capo d'Europa*. Milano: Camunia (1991); G. Radelli e D. Provvedi-Fournier, *Voci d'Italia. Scelta di letture guidate*. Vol. 1. Milano: Edizioni Scolastiche Bruno Mondadori (1985); G. Lazzarino and A. Moneti, *Da Capo*. 4th Edition. Fort Worth: Holt, Rinehart and Winston (1996).

Recommended Text: HarperCollins Sansoni Italian Dictionary. Inglese-Italiano, Italiano-Inglese. 3rd Edition. Firenze: Sansoni (2001).

Additional reading materials will be provided by the instructors.

LEVEL 300

Students at the 300 level normally take 301, 303 and 359. Especially well-prepared students may substitute 362, 367 or 378 for 359 by permission of the director.

301 Grammar and Composition+

Di Silvio

This course aims at strengthening and developing students' competence in written and oral expression. Students will use writing as a means to become more deeply engaged in the readings and films, develop critical thinking, and improve their writing and discussion skills in Italian. Focus will be on aspects of Italian culture, history and social issues through the reading of a contemporary novel by Leonardo Sciascia, short stories, and selected articles. Emphasis will be on expanding vocabulary, reviewing advanced grammatical structures and improving analytical skills. (1 Unit)

Required Text: M. Silvestrini, C. Bura, E. Chiacchella, V. Giunti Armanni e R. Pavese, *L'italiano e l'Italia*. Seconda Edizione. Perugia: Guerra (1996).

Recommended Texts: N. Zingarelli, *Lo Zingarelli minore: Vocabolario della lingua italiana*. Bologna: Zanichelli (2001); D. Cinti, *Nuovo dizionario dei sinonimi e dei contrari*. Novara: DeAgostini (1999); V. Ceppellini: *Nuovo dizionario pratico di grammatica e linguistica*. Novara: DeAgostini (1999).

Additional reading materials will be provided by the instructor.

303 Developing Oral Proficiency in Italian+

Di Silvio

This course is designed to improve students' fluency with special emphasis on oral-aural skills and focus on contemporary Italian culture. Communicative activities, role play, debates, oral presentations, and audio and video analysis. Given the focus on oral expression, active participation in class is essential. (1 Unit)

Materials for this course will be provided by the instructor.

359 Modern Italian Writers: An Introduction to the Study of Italian Literature+

Vitti

The aim of this course is to read, analyze, and discuss texts of Italian prose, poetry, theater, as well as critical essays from a grammatical, syntactic, stylistic, and cultural perspective. Within this context, literature will be used primarily as a vehicle for the reinforcement and enrichment of linguistic performance. Classes will include lectures, films, documentaries, group analysis of written works presented in class by students, and discussion of texts. In preparation of Dacia Maraini's visit to the Italian School, special attention will be given to two of her novels. (1 Unit)

Required Texts: A. Baricco, *Novecento. Un monologo*. Milano: Universale Economica Feltrinelli (1998); D. Maraini, *Voci*. Milano: Rizzoli (1994); D. Maraini, *La lunga vita di Marianna Ucrìa*. Milano: Rizzoli (1994); *Poesia italiana del Novecento*. Ed. U. Fiori. Milano: Edizioni Scolastiche Mondadori (1995); Dario Fo, *Johan Padan a la Descoverta de le Americhe*. Firenze: Giunti (1992).

Recommended Text: N. Zingarelli, *Vocabolario della lingua italiana*. 12th Edition. Bologna: Zanichelli (2003).

Additional reading materials will be provided by the instructor.

362 Towards a New Italy: Issues in Italian History and Culture from Unification (1861) to the Present+

Tellini

For course description and texts, see 562 in the graduate section. (1 Unit)

367 Italian on Stage: The Myth of *Commedia dell'Arte*+

Colli

For course description and texts, see 567 in the graduate section. (1 Unit)

378 Revisiting the Fifties+
Vitti

For course description and texts, see 578 in the graduate section. (1 Unit)

GRADUATE STUDIES, SUMMER

SIX-WEEK GRADUATE COURSES

502 Advanced Italian: Studies in Language
Iuele-Colilli

Designed to develop oral and written proficiency at the advanced level, this course meets daily for two hours: one hour dedicated to the study of patterns and structures, and one hour to oral expression. Students will be required to submit essays, give oral presentations of increasing length and complexity, and participate in class discussions.

Note: This course is obligatory for all first-time graduate students except those exempted on the basis of a placement examination. Students scoring low on the placement test may be required to take 301 without graduate credit before attempting 502. (1 Unit)

Required Texts: R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco, *Schede di lavoro*. Vols. 1-2. 2nd Edition. Toronto: University of Toronto Press (1994); L. Polesini Karumanchiri, *L'italiano d'oggi. Note di grammatica per corsi universitari*. Toronto: University of Toronto Press (1988).

Recommended Texts: N. Zingarelli, *Vocabolario della lingua italiana*. 12th Edition. Bologna: Zanichelli (2003); *HarperCollins Sansoni Italian Dictionary*. Inglese-Italiano, Italiano-Inglese. 3rd Edition. Firenze: Sansoni (2001).

Additional reading materials will be provided by the instructor.

562 Towards a New Italy: Issues in Italian History and Culture from Unification (1861) to the Present
Tellini

This course focuses on the major issues of Italian history and culture from unification (1861) to the present. Topics include modernization, the transformation of traditions, social institutions and national identity, among others. The course will also consider the relationship between traditional culture and the new cultural models imported from abroad. (1 Unit)

Given the special nature of this course, no textbooks are available. The instructor will provide materials and the library will have reference works on reserve.

567 Italian on Stage: The Myth of *Commedia dell'Arte*
Colli

The course will study the *Commedia dell'Arte* focusing on figures ranging from the buffoons of the Middle Ages up to Goldoni's characters. As well, representative texts, scenarios, and acting techniques of the most celebrated Italian comic theatre tradition will be analyzed. All students in this workshop are expected to act in and/or to assist in the production of the play that will be performed prior to the end of the session. (1 Unit)

Materials for this course will be provided by the instructor.

578 Revisiting the Fifties
Vitti

This course focuses on the transformation which took place in the world of Italian culture and cinema from 1948 to 1959. Topics include modernization, the changing traditions, the social institutions, the pre-economic boom, the end of neo-realism and the birth of pink neo-realism, the Italian style comedy, the Cold War, fashion and internal immigration. Particular attention will be given to the relationship between traditional values and the new cultural models imported from abroad, which gave rise to the new movie star system. (1 Unit)

Required Text: Incontri con il cinema. A cura di A. Vitti. Caltanissetta: Sciascia Editore (2003).

Additional reading materials will be provided by the instructor.

601 Stylistics: Techniques of Composition and Interpretation
Lettieri

This course is designed to improve students' ability to write Italian correctly and with a certain elegance of style. Selections from modern authors will be analyzed for their effectiveness and manner of expression. Discussions will focus also on the language of advertising, sports, and politics, as well as the relationship between the written and the spoken language. Daily written assignments will include linguistic exercises, short translations from English into Italian, summaries, compositions, comments, and interpretations of a variety

of texts. Students will be introduced also to fundamental notions of business Italian. (1 Unit)

Required Text: M. Sassu Frescura, *Interferenze lessicali italiano-inglese.* Toronto: University of Toronto Press (1984).

Recommended Texts: N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (2003); *HarperCollins Sansoni Italian Dictionary.* Inglese-Italiano, Italiano-Inglese. 3rd Edition. Firenze: Sansoni (2001).

Additional reading materials will be provided by the instructor.

610 Introduction to Medieval and Renaissance Italian Literature
Colilli

An historical overview and evaluation of Italian literature from the mid-*Trecento* through the Humanistic period. Selected readings from major works of representative authors will illustrate dominant intellectual trends and important developments of the literary forms. Lectures and discussions will explore topics such as the interrelationship between literature and society, and between literature and the other arts. (1 Unit)

Required Text: M. Pazzaglia, *Letteratura italiana. Testi e critica con lineamenti di storia letteraria.* Vol. 1. Bologna: Zanichelli (1992–1993).

Additional reading materials will be provided by the instructor.

778 The Literary Sciences in the Age of the Baroque and of the Arcadia
Colilli

This course will study the most significant expressions of literary production of seventeenth and eighteenth century Italy. The first part of the course will focus on the period of the Baroque and will consider activity in the fields of poetry, critical theory, scientific prose, erudition, and others. The second part will explore the results produced by the foundation of the Accademia dell'Arcadia in the area of aesthetics, lyric poetry, melodramma, philological research and literary historiography. As well, the main features of the Italian centers of Enlightenment culture will be explored. (1 Unit)

Materials for this course will be provided by the instructor.

788 Seminar on Italian Literature: *Novecento* Poetry
Tellini

Who are the "classic" voices in the panorama of the Italian poetry of the twentieth century? What are the most innovative expressive, stylistic, thematic, and ideological aspects? In which way has poetry interpreted the reality of civil history, and how has it projected a reality that is different and secret? The aim of the course is to sketch out an analytic map of the works that have best interpreted the modern process of renewal which has influenced the collective consciousness and the literary culture of twentieth-century Italy. Particular attention will be given to the major figures of Umberto Saba, Giuseppe Ungaretti and Eugenio Montale. Other poets to be considered include Vincenzo Cardarelli, Salvatore Quasimodo, Sergio Solmi, and Carlo Betocchi. (1 Unit)

Materials for this course will be provided by the instructor.

800 Independent Study
Lettieri

By permission only. (1 Unit)

DM 902 Research Paper
Lettieri

THREE-WEEK GRADUATE COURSES

Students enrolled in the six-week graduate program are eligible to take one or more three-week graduate courses as part of their normal course load of three units (nine semester hours) of credit for the summer.

SESSION I: JUNE 30–JULY 23

625 The Evolution of the Italian Language
Ruggieri

The course will study how Italian evolved from a literary language based on the major Florentine writers of the fourteenth-century (and which was adopted by a cultural elite and by the centers of power in the peninsula), to a language employed by everybody in post-unification Italy. The major topic to be considered is the linguistic situation in Italy up to present times, which are characterized not so much by the conflict between the standard language and the dialects, but rather by

their interaction and by the affirmation of regional forms of Italian. (1 Unit)

Required Text: T. De Mauro, *Storia linguistica dell'Italia unita.* Roma-Bari: Laterza (1998).

Recommended Texts: B. Migliorini e I. Baldelli, *Breve storia della lingua italiana.* Firenze: La Nuova Italia (1993); A. Sobrero, *Introduzione all'italiano contemporaneo.* Roma-Bari: Laterza (2000).

Additional reading materials will be provided by the instructor.

710 Boccaccio's *Decameron* and the Renaissance Novella
Mancini

This course will be based on selections from Boccaccio's *Decameron* and representative critical readings. Lectures and classroom discussions will aim at appraising each *novella* in its relation to the day to which it belongs, and each day in a general narrative project that offers both a panorama of fourteenth-century Italian society and a point of entry into one of the great traditions of European literature. (1 Unit)

Required Text: G. Boccaccio, *Decameron*, a cura di C. Segre. Milano: Mursia (1982).

Additional reading materials will be provided by the instructor.

SESSION II: JULY 24–AUGUST 15

635 Music and Theater in Unified Italy: The "opera verista" (1880–1920)
Mastroserio

A group of young composers trained in Giuseppe Verdi's "ideal school" of music became the expression of the newly unified Italy. During this period opera houses played a central role in bringing together the different social classes. The course will examine some of the significant phases of this musical and theatrical movement, which, as a result of the particular literary settings of the librettos, came to be called "opera verista". The important operas to be discussed and listened to include the works of composers such as Mascagni, Cilea, Giordano, and Puccini. (1 Unit)

Materials for this course will be provided by the instructor.

Recommended Text: G. Salvetti, *Il Novecento. Storia della Musica* a cura della Società Italiana di Musicologia. Vol. 9.1. Torino: EDT (1977).

673 Feasts, Food and Banquets in Renaissance Italy
Santoro

The course is divided into three sections. First, we explore the characteristics and functions of Renaissance feasts in some of the most important cultural and political centers of the age in Italy (Venice, Milan, Florence, Rome, Naples). Second, we identify the most widespread foods and wines of the era as well as underlining the reason why they were consumed in a variety of ways in the different classes. Third, we focus on the distinctive features of the Renaissance banquets and consider the trades and roles that were linked to them. (1 Unit)

Materials for this course will be provided by the instructor.

LECTURE SERIES

Mario Benni, "Il giornalismo televisivo in Italia"

Bruna Bianchi, "Gestualità nell'opera di Caravaggio"

Gian Giacomo Colli, "L'italiano a teatro: lingua, dialetto o grammelot?"

Vittoria Colonnese, "Dante e il cinema: dal muto al digitale"

Marcel Danesi, "Fluenza concettuale: un approccio culturale alla didattica dell'italiano"

Dacia Maraini, "Il 'mio' modo di scrivere"

Antonio Nicaso, "Hollywood e gli italiani: distorsione di un'immagine"

Marco Santoro, "Alimentazione e salute nel Rinascimento"

Ugo Skubikowski, "Per un ripensamento del corso intermedio"

Gino Tellini, "'E lasciatemi divertire!': la poesia di Aldo Palazzeschi"

The School in Italy

Via degli Alfani, 48
50121 Florence, ITALY
Tel. 011-39-055-24-57-90

Director: TBA
Assistant to the Director: Patrizia Nesti
Office Assistant: Laura Sieni

The school, or *Sede*, in Florence is located in the *Palazzo Giugni*, a sixteenth-century palace designed by the renowned Bartolomeo Ammannati, which is situated in the academic heart of the old city, an area bustling with coffee shops, bookstores, cultural clubs, and academic buildings. Undergraduates also have the option to study at the University of Ferrara.

THE GRADUATE PROGRAM

After successfully completing three courses (units), including a 600-level literature course, at the summer session on the Vermont campus, M.A. degree candidates begin the academic year with four semester-long courses in language, linguistics, literature, and culture/communication at the *Sede* (from September to December). During the second semester (from January to May) students must complete an independent research project and two courses at the University of Florence. In February/March, after consultation with the Director, students will choose these courses in the areas of art history, economics, ancient or modern history, political science, linguistics, theater studies, philology, archaeology, or literature. Students must fulfill the distribution requirements indicated for the specialization, or "stream," that they have chosen.

The independent research paper should be based in part on course work done during the year. Permission may be granted to write a paper on other topics under the supervision of a faculty member. The paper (35–40 pages in length) should demonstrate a high level of written control of the language as well as critical and analytical skills.

Courses

Following are the course descriptions for the graduate-level language, linguistics, literature, and culture/communication courses that will be taught at the *Sede* during the 2003–2004 academic year. **Please note that all courses are subject to change.**

Language

Methods of Critical and Applied Analysis *(Fall)*

This course intends to improve writing skills in Italian. Students will analyze various types of texts for language structure, vocabulary, and idiomatic usage, with special attention paid to logical presentation and the language of literary and cultural criticism. (1 Unit)

Linguistics

History of the Italian Language *(Fall)*

Within the context of the historical evolution of Italian and its modern literary practice, students will advance their understanding and use of syntax and levels of style. After examining how Italian and other Romance languages evolved from Latin, we will then consider the development of the vernacular and the preeminence of Florentine in the late Middle Ages. Next, we will turn to the influence of dialects and the development of modern standard Italian from 1861 to the present. Finally, we will discuss the style of three important narrative works of the nineteenth and twentieth centuries to determine what constitutes modern usage and style. (1 Unit)

Literature

Origins of the Italian Novel: *I Promessi Sposi* by Alessandro Manzoni *(Fall)*

During this course the students shall read *I Promessi Sposi* by Alessandro Manzoni (1745-1873). This novel is considered the first modern fiction, as far as Italian Literature is concerned. Because of its undisputed authority, it has become a model either to be imitated or to be defiled by the writers of fiction during the nineteenth century. Moreover, it is still a topic of discus-

sion among some of the most prominent writers of the twentieth century, such as Moravia, Gadda, and Calvino. (1 Unit)

Aspects of Nineteenth and Twentieth Century Italian Novel *(Fall)*

In this course, we will investigate the development of the Italian novel, from the end of the nineteenth century to the period immediately following the Second World War. Beginning with narrative literature of the *veristi*, still rooted in the nineteenth century, we will then examine the decadentismo of D'Annunzio. In the second half of the course, we will focus on the novels of Pirandello and Svevo, and the "crisis" of literary genres. Our study will conclude with a brief examination of the birth of the neo-realistic novel of post-war Italy. (1 Unit)

Culture and Communication

Museum Studies and History of Collectionism *(Fall)*

After a general introduction to the theory of museum studies and history of collectionism in Italy, the course will focus on the Medici's influence and patronage. We will follow the development of the art collections of this great family, which have become the core of the museum system of Florence. We will then examine the connections between the prince-patrons and the works of the most important artists of that period. The course will include visits to the most significant museums and artistic sites of Florence. (1 Unit)

Please note: should the number of enrolled students exceed 12–15, the following culture/communication course will be offered in addition to the one above.

Recent Events and Politics in Italy *(Fall)*

Italian politics has undergone an almost incredible transformation during the past 14 years. This phenomenon, following the fall of the Berlin Wall, has almost assumed the proportions of a social and political revolution: within a short period of time, parties and politicians that had dominated national life for 45 years have disappeared from the scene; the world of journalism and information has changed dramatically; Italy has become part of the European community. The term "new" has certainly dominated the last decade. One must ask, however, whether this change corresponds to a genuine social and cultural emancipation, or is merely a mass media-engendered illusion that will soon reveal a reality quite different from the one hoped for. To investigate this, we will use not only contemporary political texts but also newspapers and magazines, trying to understand current Italian politics through instruments of daily communication. (1 Unit)

THE UNDERGRADUATE PROGRAM

The C.V. Starr-Middlebury School in Italy offers two sites from which to choose depending on the type of environment the student is seeking. Students who choose to study in the provincial city of Ferrara will have little interaction with other Americans or tourists, while students studying in Florence will have a more international experience.

Middlebury welcomes applications from Middlebury College undergraduates as well as undergraduates enrolled at other colleges and universities. To be eligible for admission, students must have completed a minimum of five semesters of college-level Italian or the equivalent (including one content course comparable to Middlebury College IT252), with a B average and at least a B- average overall. Students considered to need further preparation before studying at the School in Italy may be required to enroll in the 7-week Italian School summer session on the Middlebury campus. All students are expected to enroll in an Italian course the semester preceding the term or year abroad.

For Middlebury College students the deadline for application is February 1 for the fall semester, spring semester, and the full year. For non-Middlebury students, the application deadline is March 15 for fall semester or full year, and October 15 for the spring semester. Applications received after these dates will be considered on a space-available basis, provided that visa requirements (where applicable) can be met.

Students must check with their home institutions about transfer of credit for fulfillment of major, minor, or distribution requirements.

Florence

Middlebury's undergraduate program in Florence presupposes the student's general academic competence and sufficient ability in written and spoken Italian. Our program emphasizes acquisition of language skills and intellectual development through a curriculum of linguistic, literary, and cultural study exclusively in Italian.

Qualified students may enroll for the fall or spring semester or for the full academic year. At the *Sede*, first-semester courses run from September to December and second-semester courses run from January to May. Courses at the University of Florence run on a slightly different schedule than those at the *Sede*.

All students spend the first week before classes begin establishing their living arrangements. Fall semester students enroll for four courses at the *Sede* and spring semester students enroll in five. Full-year students usually take seven courses at the *Sede* and, following a successful oral exam (normally a conversation on a variety of topics) conducted by a university professor, are expected to take one elective worth two units at the University of Florence, usually during the second semester.

Ferrara

A relatively tourist-free city of 130,000, located on the Po River only thirty minutes by train from Bologna and one hour from Venice, Ferrara was once described as "the first modern city of Europe." The University of Ferrara was first established in 1391 and today enrolls approximately 12,000 students.

Students will take all of their courses alongside Italian students choosing from among: anthropology, architecture, art history, biology, chemistry, economics, history, law [politics], linguistics, literature, mathematics, philosophy, psychology, sociology, and physics. Qualified students may enroll for the fall or spring semester or for the full academic year.

Financial Aid

The C.V. Starr-Middlebury School in Italy offers financial assistance to Middlebury College undergraduates. Undergraduates from other institutions are generally able to transfer federal aid and are encouraged to contact their home financial aid and/or study abroad offices to ascertain whether they are eligible to receive state or institutional aid to attend the School in Italy.

Courses

The following undergraduate-level courses are scheduled to be offered at the *Sede* in 2003–2004. **Please note that all courses are subject to change.**

Advanced Grammar and Composition I *(Fall)*
The course is structured to meet the needs of undergraduates who have completed the equivalent of five semesters of Italian. Students will achieve greater control and consistency in the use of more difficult structures, such as the subjunctive, and subordination in general. Regular written assignments based on readings for the course are intended to give students opportunity for practice in a less structured format. Reading assignments are also intended to provide a context as well as a content for the study of grammar. A variety of classroom techniques are intended to appeal to different tastes and needs.

Advanced Grammar and Composition II *(Spring)*
The principal goal of the course is to improve writing skills. To this end, we will focus our attention on morphology, syntax, and stylistics, with the aim of generalizing and systematizing knowledge to arrive at a logical control of written expression and greater syntactic-textual competence as authors and readers. Listening comprehension and reading assessment will serve as a stimulus to approach the content and form of a variety of texts, and to improve oral skills, both in the correct use of grammar, and in understanding fine nuances of meaning.

Aspects of 19th and 20th Century Italian Literature *(Fall)*
In this course we will investigate the development of Italian literature from the end of the nineteenth century into the twentieth century. Beginning with narrative literature of the *veristi*, still rooted in the nineteenth century, we will then focus on the novels of Pirandello and Svevo and the "crisis" of literary genres. In the second half of the course, we will examine poetry, tracing its development from the *decadentismo* of Pascoli and D'Annunzio, through the experience of the *crepuscolari* and the futurists to the diverse results achieved by such twentieth century poets as Saba, Ungaretti and Montale.

Survey of Medieval and Early Renaissance Italian Literature *(Spring)*
This survey will trace the origins of Italian Literature in vernacular poetry to the triumph of Humanism. After examining the *forma mentis* of the Middle Ages and the development and innovation of Italian poetry from its Provençal models, the course will focus on major authors and themes up to the age of Lorenzo de' Medici. Our study will conclude with a consideration of the lyric poetry and the treatise in the *Cinquecento*. Authors include Dante, Petrarch, Boccaccio, Lorenzo de' Medici, Poliziano, Boiardo, Ariosto, Machiavelli and Bembo.

Contemporary Italian History *(Fall)*
The course will show the transformations Italy has gone through during the twentieth century from a historical, political, social and cultural point of view. Different subjects, like the evolution of the economy, the building of a national law, the relationship between the Church and the State, will be dealt with so as to give students a wide perspective on Italian contemporary history. Cultural aspects such as literature, music, cinema, and the growth of a national language will also be presented to the class, in order to make students better understand the public and private life of Italian people in a century full of changes.

Florence from the 13th to the 16th Centuries: A Portrait of a Society and its History *(Spring)*
This course provides a comprehensive overview of the "golden centuries" of Florentine history by examining its various aspects in their socio-historical context. Along with other essential information for understanding Florentine civilization, we will describe the political and institutional characteristics, the vocabulary and the concept of the medieval/Renaissance city-state. Study will focus on the following areas:
1) economic activity, the source of the prosperity that gave Florence its supremacy in Tuscany and made possible its extraordinary artistic and architectural development;
2) the family, the basic unit of social organization and the center of physical and psychological affirmation for the individual;
3) the life of the urban community, including, among other aspects, its different levels of literacy, public morality, religious practices, and the spread of urban violence.

The course will not follow one text for its structure and information. Instead it will draw from documentary sources, the most recent contributions to the historiography, and lecture-visits to urban sites relevant to the course.

Art in Florence in the 15th Century *(Fall)*
A study of the artistic development of Florence during the fifteenth century through painting, sculpture, and architecture examined in a historical and social context. The work of art will be understood not only as an individual expression, but also as a faceted mirror of the culture and society in which it was produced. The course will concentrate on the major events of the *Quattrocento*, from the rise of the Medici dynasty to its decline at the time of Savonarola. After considering Brunelleschi, Donatello, and Masaccio, protagonists of the early Renaissance, we will investigate the return to Classicism and the new discovery of mathematical perspective. Other artists to be examined include Ghiberti, Beato Angelico, and those of the generation of Filippo Lippi. We will conclude with Botticelli and the workshop of Verrocchio, teacher of Leonardo da Vinci.

Giotto and Tuscan Art from the Late 13th to the First Half of the 14th Century *(Fall)*
The course will analyze one of the most important artists of all time, Giotto, with whom, according to the historian Giorgio Vasari, the rebirth of the arts began. The scope of the course will be to study Giotto's work (frescoes and panel paintings) in its various stages and to consider the contribution that he made as the forerunner of Renaissance Art. Attention will also be paid to the relationship between the painter and the sculptors Nicola, Giovanni Pisano, and Arnolfo di Cambio. After having briefly highlighted Giotto's role in the field of the architecture, the term will conclude with an examination of the most important members of his school—Taddeo Gaddi, Stefano, Giottino, Giovanni da Milano, and Maso di Banco.

Introduction to High Renaissance and Mannerism *(Spring)*
After an introduction to the cultural and artistic scene in Florence at the end of the *Quattrocento*, the court of Lorenzo il Magnifico, and Verrocchio's workshop (Botticelli, Perugino and Leonardo), the course will examine the genesis of the High Renaissance Classical

Style and its coming of age in Florence and Rome in the works of Leonardo, Michelangelo, Raffaello, and others such as Fra' Bartolomeo and Andrea del Sarto. A detailed analysis of art produced in the first two decades of the sixteenth century will lead us to identify the first signs of the mannerist style that will later become evident in the works of Pontormo and Rosso. Particular attention will be given to the period 1540 to 1570 and the triumph of courtly art, as manifested in the commemorative decoration of public buildings, garden landscaping and architecture, state portraiture, etc.

The Genius of Michelangelo and the Development of Florentine Sculpture in the Sixteenth Century *(Spring)*
The art of sculpture found a particularly favorable soil in Florence during the sixteenth century: a historically important time, as the city was going through a major change, becoming a Princedom after years of republican government. The formal and artistic innovations, therefore, connected themselves to modes of representation coinciding with both a precise proto-academic scheme and with the need to depict a state undergoing significant change. The innovative possibilities of monumental sculpture as explored by Michelangelo, were developed by a group of artists (Jacopo Sansovino, Baccio Bandinelli, Benvenuto Cellini, Bartolomeo Ammannati, and ending with Giambologna) who established fundamental rules in sculpture that spread all across Europe. Once considered by critics as mere followers or artists negatively influenced by Buonarroti's art, the artistic path these authors traced is, on the contrary, particularly interesting enables students to understand how Florentine art of the late Renaissance finds its strength in the reformulation of the concepts and solutions anticipated by Michelangelo and touches on one of the critical problems of the sixteenth century, that of the concept of "maniera:" innovation within tradition, a scheme made stronger by the presence of genius.

The European Union: Problems and Perspectives of Integration *(Fall)*
This course will concentrate on some basic matters relative to the political and economic strategies of countries which form the European Union. We will begin with a summary of the European Union's main stages, informing the students about the political framework within which it originated and has hitherto operated. Particular

attention will be paid to the problems that occurred as a result of the integration of different socio-political systems and of areas that present diverse characteristics of development and different growth potentials, for example the Franco-Germanic and English system and the Mediterranean area (Italy, Spain, Greece). In an attempt to outline the current political scene as completely as possible, the position of resistance and open aversion that exist within the integration movement will also be discussed.

Themes and Genres of Italian Cinema *(Spring)*
This course will survey the stylistic themes and the major genres of Italian film. We will begin with an examination of the themes of the 1940's (*Calligrafismo*, war and propaganda films), progressing to *Neorealism* (Visconti's *Ossessione*), the economic boom (Fellini's *La Dolce Vita*) and later periods.

Subject areas at the Università degli Studi di Firenze
Courses in most *facoltà* at the university have recently been semesterized. Semesters vary by *facoltà*. From two to eight courses in each of the following subject areas are generally offered at the Università degli Studi di Firenze.

Archeologia
Archeologia e Storia dell'Arte Greca e Romana
Etruscologia
Filologia
Geografia
Letteratura Italiana
Letteratura Italiana Moderna e Contemporanea
Letteratura Teatrale Italiana
Linguistica
Museologia
Organizzazione Internazionale
Relazioni Internazionali
Sistema Politico Italiano
Sistemi Sociali Comparati
Sociolinguistica
Sociologia della Comunicazione
Sociologia della Famiglia
Sociologia della Letteratura
Sociologia Urbana
Storia Contemporanea
Storia dei Movimenti e dei Partiti Politici
Storia dei Movimenti Sindacali

Storia del Costume
Storia del Giornalismo
Storia del Pensiero Politico Contemporaneo
Storia del Rinascimento
Storia del Risorgimento
Storia del Teatro e dello Spettacolo
Storia dell'Arte
Storia dell'Arte Contemporanea
Storia dell'Arte Moderna
Storia dell'Europa
Storia dell'Integrazione Europea
Storia dell'Italia Contemporanea
Storia della Critica e della Storiografia Letteraria
Storia della Lingua Italiana
Storia delle Arti Applicate e dell'Oreficeria
Storia delle Arti Decorative e Industriali
Storia delle Dottrine Politiche
Storia delle Tradizioni Popolari
Storia Economica e Sociale del Medioevo
Storia Economica e Sociale dell'Età Industriale
Storia Medievale
Storia Moderna
Storia Romana
Teoria e Tecnica del Linguaggio Cinematografico

Università degli Studi di Ferrara

The following list is representative of some of the courses offered in recent years. It is possible that some of them may not be offered each year.

Antropologia culturale
Bioetica
Economia aziendale
Filosofia del diritto
Economia dell'ambiente
Economia Politica
Geografia politica ed economica
Geografia umana
Introduzione all'archeologia
Introduzione alla linguistica italiana
Introduzione alla storia dell'arte medievale
Introduzione alla storia medievale
La commedia italiana del Cinquecento
La poesia italiana del Novecento
Letteratura italiana moderna e contemporanea
Politica economica europea

Psicologia dei processi cognitivi
Scienza delle finanze
Sociologia urbana
Storia dell'arte contemporanea
Storia della filosofia
Storia della musica I
Storia del pensiero scientifico
Storia economica
Storia moderna

For more information and an application, please contact:

The School in Italy
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753

Graduate program:
(802) 443-5510
languages@middlebury.edu
http://www.middlebury.edu/ls

Undergraduate program:
(802) 443-5745
schoolsabroad@middlebury.edu
http://www.middlebury.edu/msa

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

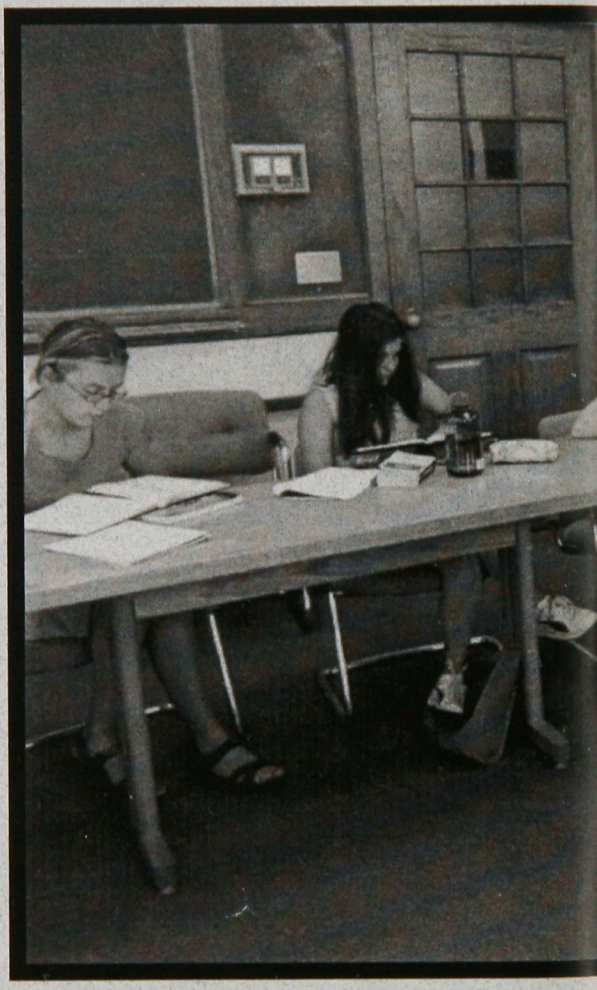
Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Italian School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College



Alicia Vitti teaches elementary Italian.

THE Japanese SCHOOL

The Language Schools
MIDDLEBURY COLLEGE

Summer 2003

The Japanese School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510

Summer 2003

Nine-Week Session
June 13–August 15
Total Fees: $6,890
(Tuition $4,465; Board $1,735; Room $690)

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Letter from the Director

Since its beginning in 1970, the Japanese School at Middlebury has played an important role in the growth and development of the field of Japanese Studies in this country. Many students who have completed our program have used the language skills they acquired to build successful careers in a wide variety of disciplines in academics and the professions.

Now, in a new century, the demand for people with proficiency in the Japanese language is increasing, and the need for immersion programs like the Japanese School at Middlebury is greater than ever. There are more native speakers of Japanese than there are of such commonly studied languages as French. Japan's economy, in spite of a decade of slow growth and political drift, is the second largest in the world. Japan is a leader in information technology, and it will play a vital role in coming decades in the ongoing process of economic, political, and cultural globalization.

The importance of the study of Japanese, however, is based on more than economic statistics or the impact of hi-tech on our daily lives. Japan possesses one of the world's great cultural heritages. Its traditions in literature, the arts, philosophy, and history are rich, complex, and every bit the equal of Western achievements. The rewards of studying the fascinating cultures of Japan are not simply material, but intrinsic.

The Japanese School is dedicated to serve the field by building on Middlebury College's longstanding commitment to language study. An immersion program is not a substitute for regular college courses, or for time spent living in Japan. It is an efficient, effective, and productive way to gain a strong foundation in the language, or to quickly improve proficiency in all areas. Many students have commented that they have gained as much from a summer in Middlebury as they have from their experience of living in Japan.

All of our courses utilize authentic materials and move at a rapid pace to maximize proper and natural language acquisition. The program is challenging and rigorous, and it requires dedication on the part of both students and faculty. The staff of the Japanese School works closely with every student so that they may reach their full potential over nine weeks of study. The difficulties and challenges of studying Japanese are real, but the long-term rewards will justify the efforts you put into your work. We hope that you will seriously consider the possibilities that the Japanese School can offer.

Dennis Washburn

The Japanese School

The Middlebury College Japanese School offers intensive summer programs from beginning through advanced levels. All programs emphasize both the development of language skills and the understanding of Japanese culture.

Credit

Credit is defined in terms of units. One unit equals three semester hours. Each four-course load offered during the nine-week session of the Japanese School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Enrollment

Upon acceptance, all students must pay a $300 nonrefundable enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the Japanese School are available from:

The Japanese School
Hillcrest 9
Middlebury College
Middlebury, Vermont 05753
(802) 443-5510
languages@middlebury.edu
www.middlebury.edu/ls

Administration and Faculty

Director

DENNIS WASHBURN, Dartmouth Professor in Japanese Studies, Dartmouth College; Ph.D., Yale University

Faculty (Professors in Charge)*

SANAE EDA, Ph.D. candidate, The Ohio State University (Beginning Japanese)

MASATSUGU YAMAZAKI, Visiting Instructor, Middlebury College; Ph.D. candidate, University of Arizona (Beginning-Intermediate Japanese)

KAYO NONAKA, Lecturer, Brown University; M.A., University of Massachusetts-Amherst (Intermediate Japanese)

KENICHI MIURA, Assistant Professor, Temple University; Ph.D. candidate, University of Wisconsin-Madison (Intermediate-Advanced Japanese)

IKUKO WATANABE, Senior Lecturer, Dartmouth College; M.A., University of Michigan (Advanced Japanese)

Administrative Staff

LINDA A. LAROCQUE, Coordinator

* *Faculty listing is subject to revision; other faculty to be appointed.*

Course Offerings

The following is a list of courses that will be offered in the 2003 summer session. Note: schedules, texts, and staffing are subject to change.

JA 101-102-103-104 Beginning Japanese
Eda and staff

An intensive introduction to the Japanese language. The course covers most basic grammatical structures and everyday vocabulary items, and introduces *hiragana, katakana,* and elementary *kanji.* The aim is to create a solid foundation on which to develop conversational, reading, and writing skills. Students will normally attend class for four hours each day and should expect to do a minimum of six additional hours of preparation daily. Because the course covers the equivalent of one academic year's worth of material within a nine-week period, the program is extremely challenging. Students must be prepared for classes that move at a rapid pace and require a great deal of memorization and practice. (4 units)

Required Texts: E. Jorden and M. Noda, *Japanese: The Spoken Language, Parts I, II, and III,* Yale University Press. Supplementary materials for reading, writing, and conversation will be used.

JA 201-202-203-204 Beginning-Intermediate Japanese *Yamazaki and staff*

Designed for students who have completed one year of formal training in Japanese. Because both the speed and methods used to teach beginning Japanese vary considerably among college programs, this course requires that students: 1) have covered approximately half of most standard elementary textbooks; 2) be comfortable with *hiragana* and *katakana* and know between 200 and 300 *kanji;* 3) be prepared for a course that does not rely on grammar lessons in English. The course will begin

with a review of basic patterns, then move quickly to cover materials presented in JA 103-104, the second half of Beginning Japanese. The final three weeks of the course will provide an introduction to intermediate-level Japanese with video and reading materials drawn from a range of everyday sources (television and films, newspapers, short stories, etc.). Students will normally attend class for four hours each day and should expect to do a minimum of six additional hours of preparation daily. Because the course covers the equivalent of one academic year's worth of material within the context of a nine-week immersion course, the program is extremely challenging. Students must be prepared for classes that move at a rapid pace and require a great deal of memorization and practice. (4 units)

Required Texts: E. Jorden and M. Noda, *Japanese: The Spoken Language, Parts I, II, and III,* Yale University Press. Supplementary materials for reading, writing, and conversation will be used.

JA 301-302-303-304 Intermediate Japanese
Nonaka and staff

Designed for students who have had at least two years of instruction at the college level, or who have lived in Japan in a Japanese-speaking environment for at least three months. This course requires that students: 1) have covered most standard elementary textbooks; 2) be comfortable with *hiragana* and *katakana* and know between approximately 500 and 600 *kanji;* 3) be prepared for a course that does not rely primarily on grammar lessons in English. The first three weeks will be spent reviewing some basic grammatical patterns usually encountered in the final lessons of JA 104, Beginning Japanese. The aim of this review is to begin with rigorous drills and communicative exercises in order to help students internalize the fundamental structures of the language. The remaining weeks in the course will be given over to the study of reading and video materials drawn from a wide range of

everyday sources. Students will normally attend class for four hours each day and should expect to do a minimum of six additional hours of preparation daily. By the end of the session, students will have mastered enough basic skills to be able to begin to learn the language on their own in their own fields of interest. (4 units)

Recommended materials: Kenkyusha's *New Japanese-English Dictionary.* An electronic dictionary.

JA 401-402-403-404 Intermediate-Advanced Japanese *Miura and staff*

Designed for students who have had at least three years of instruction at the college level, or who have lived in Japan in a Japanese-speaking environment for at least nine months. Students coming into this course should be able to read the *Jôyô kanji,* (i.e. between 800 and 1000 *kanji*). A variety of materials — essays, short stories, movie scripts, and newspaper articles — will be used as texts. These materials are chosen not only as tools for language instruction, but also as a means to increase understanding of the socio-cultural background of contemporary Japan. The aim is to get students to function at an advanced level; that is, to be able to read most modern Japanese written materials with the aid of a dictionary and to be able to handle most conversational tasks, including formal situations, with relative ease. Students will normally attend class for four hours each day and should expect to do a minimum of six additional hours of preparation daily. (4 units)

Recommended materials: Kenkyusha's *New Japanese-English Dictionary.* An electronic dictionary.

JA 501-502-503-504 Advanced Japanese *Watanabe and staff*

Designed for graduate students and professionals with advanced skills in spoken and written Japanese. Undergraduates with exceptional preparation or extensive background living in Japan may also enroll. The prerequisite is at least three or more years of rigorous formal study in modern Japanese, or an extended period of a year or more studying or working in Japan. Students should know at least 1,200 *kanji,* or have advanced reading skills in Chinese. Instruction takes a multi-skill approach that employs a variety of materials: scholarly essays, newspapers, short stories, and *manga.* Video and audio materials are also used extensively to improve listening comprehension and oral presentation skills. The approach of the course is to study the language through a study of topics in the culture, and it presumes a high level of proficiency in all four language areas. Students will normally attend class for four hours each day. Preparation outside the classroom usually requires at least six hours daily. (4 units)

Recommended materials: An electronic dictionary.

Co-Curricular Activities

In addition to regular coursework, students at all levels are encouraged to participate in activities designed to supplement and enhance the language-learning environment. These activities will include lectures by visiting scholars and artists, film screenings, performances and presentations by students and faculty, and intramural sports and academic competitions. Students are strongly encouraged to pursue and share their own interests and talents, and a number of clubs will be established to provide an organized way to express those interests. Past clubs have centered on a variety of subjects, including:

(1) **Calligraphy:** Introduction and practice of the art of *shodô;*

(2) **Karaoke:** Learning popular songs and lyrics;

(3) **Cinema:** Study of the Japanese film and animation tradition;

(4) **Cooking:** Learning the basics of Japanese cuisine;

(5) **Martial Arts:** Study and practice of karate, *aikidô* and other forms;

(6) **Traditional arts:** In past years there have been clubs devoted to the tea ceremony, flower arrangement, and music;

(7) **Radio:** Students produce and broadcast a weekly radio program;

(8) **Newspaper**: Students produce a bi-weekly journal that details happenings at the School and major news stories from the real world.

There are many other possibilities, and we strongly encourage our students to be actively involved in the development of co-curricular activities.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

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Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Japanese School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

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The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

Students and faculty examine traditional zodiac creatures during last summer's Japanese School Festival.

THE Portuguese SCHOOL

The Language Schools
MIDDLEBURY COLLEGE

Summer 2003

The Portuguese School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
voice: 802/443-5510
fax: 802/443-2075
languages@middlebury.edu
www.middlebury.edu/ls/portuguese

Summer 2003
Intensive Immersion Program

June 13–August 1
(Seven-Week Session)
Total: $5,240
(Tuition $3,350; Board $1,350; Room $540)

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Introduction to the 2003 Program

Bem-vindos! As a student in the inaugural Portuguese School year, you are becoming part of the history of the most prestigious intensive immersion language program in the United States, Middlebury College. The seven-week program will begin on June 13, 2003, and end on August 1 to accommodate students who will be studying in Brazil during the fall semester. The opening of this new school, the first to be founded at Middlebury in over two decades, will establish the Language Schools' ninth intensive immersion program. One summer at the Language Schools is equivalent to about one year of study in an undergraduate college classroom, and the Portuguese School is no exception.

Portuguese, the newest addition to the Language Schools, will continue the tradition of excellence established by the other eight schools offering students the unique summer experience of an integrative program of intensive immersion in a language context. During its more than 85-year history, the Middlebury College Language Schools have developed a worldwide reputation for innovative pedagogy anchored on the Language Pledge: a commitment by students to speak only the target language in all situations during every hour of the day.

Faculty and students live in residence halls and eat all meals together. Accompanying approximately four to five hours of daily classes is a full program of co-curricular activities: films, lectures, soccer, *capoeira*, samba, *fado*, a reader's theater performance, a radio program, cooking and much more. We create an environment that is thoroughly conducive to learning. Cable television from Brazil is fed into the social space for the school, so that students may watch programs in Portuguese.

As you participate in our programs, you will be speaking the language of more than 200 million people. Portuguese is the official language of eight countries on four continents: Portugal, Brazil, Angola, Cape-Verde, Guinea-Bissau, Mozambique, São Tomé e Príncipe, and East Timor. It is also widely spoken in Goa and Macau, although not the official language there. Each area of the world has contributed to the cultural richness that provides context for the study of Portuguese. During your summer in Vermont, you will have the opportunity to explore the rich Lusophone culture from all areas of the world.

The study of Portuguese language offers something for everyone, from the understanding of the European Portuguese culture and heritage, to the Lusophone African context, to the Brazilian superlative syndrome: Brazil has the worlds' most voluminous river, the world's largest oxygenating forest, the world's largest wetland, two of the 10 largest cities in the world, the most beautiful beaches in the world, and, as of June 30, 2002, the world's best soccer team and the only one to win the World Cup five times!

The curriculum in the seven-week program provides proficiency-oriented instruction in listening, reading, speaking, writing, and grammar, with an emphasis on Brazilian Portuguese. Students will engage in activities that will emphasize presentational, interpretive, and interpersonal modes of communication both orally and in writing and will focus on culture from the entire Lusophone world.

We have recruited faculty and lecturers from throughout the United States and abroad. They are professionally active in different areas of research and are committed to developing a culturally authentic environment for the teaching of Portuguese. Faculty members involved in the Portuguese School believe in the Language Pledge, are committed to support all students, and have

been active in preparing the inaugural summer's curricular and co-curricular activities. Students who attend the Language Schools know that the program is challenging and exciting.

One of the highlights of the inaugural year of the Portuguese School will be the participation of Brazilian novelist and translator Lya Luft as a writer-in-residence. In honor of Luft's visit, the 2003 Portuguese School will present a Reader's Theater focusing on many of her works.

Bem-vindos e boa sorte nos estudos!

Carmen Chaves Tesser
Director

The Portuguese School

During the summer of 2003, we will offer four levels of Portuguese language courses. These have been designed in an integrative fashion to enhance communication in Brazilian Portuguese as well as Lusophone cultures. Classes at the Language Schools are typically small to ensure maximum participation by all students.

The Language Pledge

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of Portuguese will have several sessions of "Survival Portuguese" immediately upon arriving on campus. The Language Pledge plays a major role in the success of our program, both as a symbol of commitment and as an essential part of the language learning process.

Credit

Credit at the Language Schools is defined in terms of *units*. One unit equals three semester hours. The seven-week session normally carries a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. Students are therefore urged to discuss the question of transfer credits with their advisors before attending the school. *(All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.)*

Auditing

Because of the intensive nature of the summer language courses, auditing is not permitted.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year. It is also available on the webpage www.middlebury.edu/ls

Enrollment

Upon acceptance, all students must pay a $300 non-refundable enrollment deposit to ensure a place in the School. This deposit will be applied to the tuition charges.

Application and Admission

Students may apply for admission for a single summer at any level. We reserve the right to place students at the level deemed most beneficial for the acquisition and improvement of communication in the language. Final placement will be determined by student performance on examinations administered during the first days of the program. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School. Students enroll in courses in one language school only.

Students applying to the Portuguese School must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is highly recommended.

Application materials for the 2004 summer session will be available in November 2003 from:

The Portuguese School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
802/443-5510
languages@middlebury.edu
www.middlebury.edu/ls

Administration, Faculty, and Staff

Director: CARMEN CHAVES TESSER, Professor of Romance Languages, University of Georgia; Ph.D., Mississippi State University

2003 Faculty

MARTA ALMEIDA, Lecturer in Portuguese and Linguistics, University of Georgia; Ph.D., University of Florida

MONICA RECTOR, Professor of Portuguese, University of North Carolina at Chapel Hill; Ph.D., Universidade de São Paulo

ALESSANDRA PIRES, Doctoral Candidate in Romance Languages, University of Georgia; M.A., Universidade do Estado do Rio de Janeiro

REGINA SANTOS, Doctoral Candidate in Luso-Brazilian Literature, University of North Carolina at Chapel Hill; M.A., University of North Carolina at Chapel Hill

2003 Invited Lecturers

PAULO ROBERTO DE ALMEIDA, Minister, Brazilian Embassy; Ph.D., University of Brussels
"Brazilian Historical Context and United States/Brazil Relations"

JEFF CASON, Associate Professor, Middlebury College; Ph.D., University of Wisconsin at Madison
"The 2002 Brazilian Presidential Election"

DARIÉN DAVIS, Associate Professor, Middlebury College; Ph.D., Tulane University
"The Concept of Race in the Brazilian Context"

THOMAS GARCIA, Assistant Professor, University of West Georgia; Ph.D., Duke University
"Classical Guitar Music, Villa-Lobos and His Contribution"

NAOMI MONIZ, Professor, Georgetown University; Ph.D., Harvard University
"The Japanese Immigrants in Brazil"

CARMEN LÍCIA PALAZZO, Adjunct Professor, University of Brasilia; Ph.D., Universidade de Brasilia
"The Brazilian School and University Systems and Their Implications"

Administrative Staff

SANDRA BONOMO, Portuguese School Coordinator, Middlebury College

BRANDI MILLER, Bilingual Assistant, B.A., University of Iowa

Student Interns

ELENA COMO, B.A., University of California at Santa Cruz

MARCO SOTELINO, B.A. degree candidate, Middlebury College

Intensive Language Courses

Daily activities normally include four hours of classroom instruction plus additional work in the language and computer laboratories. Schedules, texts, and staffing are subject to change. (In addition to the texts listed below, all students in the Portuguese School will engage in extensive reading activities using the texts from the guest lectures, novels, short-stories, and plays.)

PO 101-102-103 Beginning Portuguese (Level 1)
Lead Instructor: Pires

This course sequence is designed for students with little or no previous classroom instruction or functional ability in Portuguese. Most students completing this course sequence will be able to initiate, sustain, and close a conversation dealing with familiar topics, and will be able to write short narratives and read authentic texts based on specific reading strategies. (3 Units)

Required Texts: Tom Lathrop and Eduardo Dias, *Brasil: Língua e cultura.* Newark, Delaware: LinguaText, Ltd. (2002); Tom Lathrop and Eduardo Dias *Brasil: Língua e cultura. Caderno de Trabalho.* Newark, Delaware: LinguaText, Ltd. (2002).

Recommended Texts: Everton Florenzano, *Dicionário Escolar Inglês-Português/Português-Inglês.* Rio de Janeiro: Ediouro; Lya Luft, *Mar de dentro.* Rio de Janeiro: Record (2003); Lya Luft, *Perdas e ganhos.* Rio de Janeiro: Record (2003); Augusto Boal, *Jogos para atores e não atores.* Rio de Janeiro: Civilização Brasileira (1998); Aurélio Buarque De Holanda Ferreira, *Mini Dicionario Aurellio* - 2ª edição revista e ampliada. Rio de Janeiro: Nova Fronteira.

PO 201-202-203 Advanced-Beginning Portuguese for Spanish Speakers (Level 2)
Lead Instructor: Santos

This course sequence, although a beginning Portuguese course, focuses specifically on issues that arise when Spanish-speakers learn Portuguese. Because of the similarity between the two languages, typically Spanish speakers progress through Portuguese language classes at a faster rate than those without such familiarity. In addition, with work on vocabulary and specific structures, they may be able to communicate at a higher proficiency level in a shorter period of time. Students with some formal instruction in Portuguese may also place in this level depending on their proficiency. For this inaugural year, heritage language speakers of Portuguese may be placed in this sequence. (3 Units)

Required Texts: Antonio Simões, *Com licença!: Brazilian Portuguese for Spanish Speakers.* Austin: University of Texas Press (1992) and 3 cassette tapes to accompany *Com licença!;* Fabio Marzano, *Dicionário espanhol-português de falsas semelhanças.* Rio de Janeiro: Campus (2001).

Recommended Texts: Mario Perini, *Modern Portuguese. A Reference Grammar.* New Haven: Yale University Press (2002); Lya Luft, *Mar de dentro.* Rio de Janeiro: Record (2003); Lya Luft, *Perdas e ganhos.* Rio de Janeiro: Record (2003); Augusto Boal, *Jogos para atores e não atores.* Rio de Janeiro: Civilização Brasileira (1998); Aurélio Buarque De Holanda Ferreira, *Mini Dicionario Aurellio* - 2ª edição revista e ampliada. Rio de Janeiro: Nova Fronteira.

PO 301-302-303 Intermediate Portuguese (Level 3)
Lead Instructor: Rector

Students enrolling in this sequence will have completed successfully one year of Portuguese and will have a proficiency level of "intermediate low" or "intermediate mid," according to the ACTFL proficiency guidelines. In this class, they will strengthen their knowledge of grammatical and syntactical structures and improve their mastery of the language while increasing vocabulary and functional communicative ability. Most students successfully completing this sequence will emerge with a proficiency level of "intermediate high." Depending on motivation, effort, and previous knowledge, some students may progress to a level of "advanced low" or "advanced mid" during this sequence. (3 Units)

Required Texts: Maria Harumi Otuki de Ponce, Silvia R.B. Andrade Burim, Susanna Florissi, *Bem-Vindo! A Língua Portuguesa no Mundo da Comunicação*. São Paulo: SBS (2000); Silvia R.B. Andrade Burim and Itana Summers Medrado, *Bem-Vindo! A Língua Portuguesa no Mundo da Comunicação. Caderno de Exercícios (2)*. São Paulo: SBS (2000); *Bem Vindo! Audio Program*. São Paulo: SBS (2000).

Recommended Texts: Lya Luft, *Mar de dentro*. Rio de Janeiro: Record (2003); Lya Luft, *Perdas e ganhos*. Rio de Janeiro: Record (2003); Augusto Boal, *Jogos para atores e não atores*. Rio de Janeiro: Civilização Brasileira (1998).

PO 401-402-403 Advanced Portuguese (Level 4)
Lead Instructor: Almeida

Students enrolling in this sequence typically have completed four three-semester credit courses in Portuguese and their proficiency level is at the "intermediate high" or "advanced low" level. They are able to watch authentic television programs, read authentic texts, and communicate with Portuguese speakers who are not fluent in English on several different topics. They will have developed strategies for coping with unfamiliar topics in reading. Most students who successfully complete this sequence will be at the "advanced mid" level. With motivation and effort they may achieve even higher levels of proficiency. (3 Units)

Required Texts: Maria Harumi Otuki de Ponce, Silvia R.B. Andrade Burim, Susanna Florissi, *Bem-Vindo! A Língua Portuguesa no Mundo da Comunicação*. São Paulo: SBS (2000); Silvia R.B. Andrade Burim and Itana Summers Medrado, *Bem-Vindo! A Língua Portuguesa no Mundo da Comunicação. Caderno de Exercícios (2)*. São Paulo: SBS (2000); *Bem Vindo! Audio Program*. São Paulo: SBS (2000); Luiz Antonio Aguiar, *Para entender o Brasil*. São Paulo: Alegro (2001); Lya Luft, *Mar de dentro*. Rio de Janeiro: Record (2003); Lya Luft, *Perdas e ganhos*. Rio de Janeiro: Record (2003); Augusto Boal, *Jogos para atores e não atores*. Rio de Janeiro: Civilização Brasileira (1998).

Recommended Text: Aurélio Buarque De Holanda Ferreira, *Mini Dicionario Aurellio* - 2ª edição revista e ampliada. Rio de Janeiro: Nova Fronteira.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

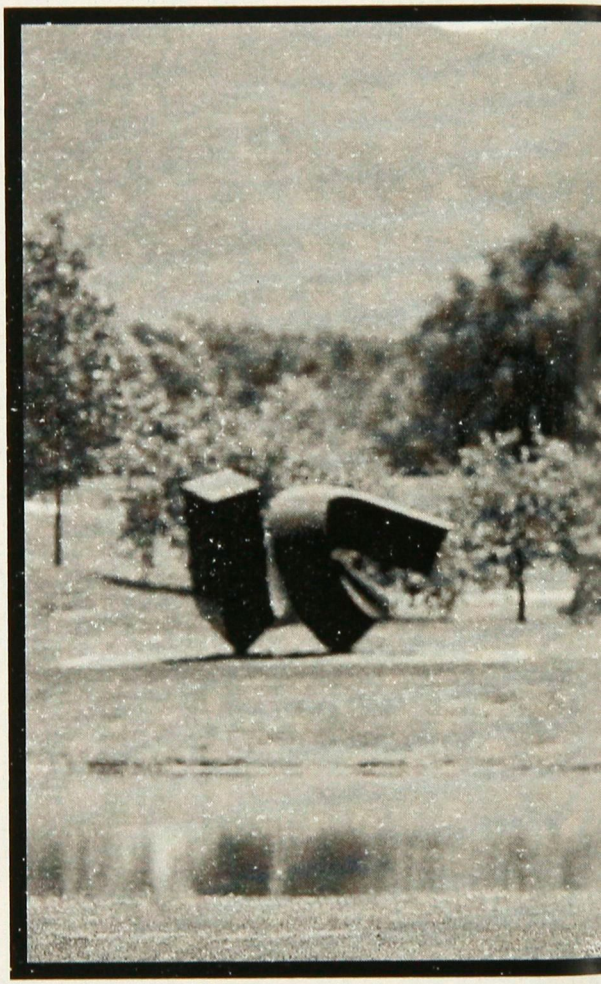
Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Portuguese School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College



THE Spanish SCHOOL

The Language Schools
MIDDLEBURY COLLEGE

Summer 2003
Academic Year 2003–2004

The Spanish School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510
Fax: (802) 443-2075
languages@middlebury.edu
www.middlebury.edu/ls

Summer 2003

Seven-Week Session
June 27–August 15
Total: $5,240
(Tuition: $3,350; Board $1,350; Room $540)

Six-Week Graduate Session
June 30–August 15
Total: $5,120
(Tuition: $3,350; Board $1,270; Room $500)

Academic Year 2003-04

The School in Spain

Graduate Program
Tuition: Full year — $12,725
Junior Year Program
Tuition: Full year — $12,995; Semester — $6,995

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The Program for 2003

¡Bienvenidos a la sesión de verano del 2003 de la Escuela Española!

Este verano ofrece muchas posibilidades para los estudiantes de la Escuela Española, tanto en la selección de cursos—a nivel graduado y a nivel subgraduado—como en la variedad de actividades co-curriculares. Los estudiantes vienen a la Escuela Española principalmente para estudiar; sin disminuir este aspecto central del programa, reconocemos también que hay muchas maneras de aprender, y que la inmersión cultural es tan importante, y tan cargada de información valiosa, como lo son las clases académicas. Por eso, hemos armado una gran variedad de actividades, espectáculos, conferencias y presentaciones, y películas representativas de todo el mundo panhispánico:

Como Escritor-en-Residencia tenemos el honor de invitar a Gustavo Pérez-Firmat, ensayista, poeta, novelista y portavoz para una gran parte de la comunidad cubana-americana. El facilitará discusiones y paneles sobre la creciente importancia de los hispanos en los Estados Unidos y las particulares situaciones con las que pueden verse confrontados.

Como Artista-en-Residencia nos honra con su presencia Javier Ruiz de Alegría, director técnico de la compañía William Layton en España y especialista en el diseño de escenografía. Además de enseñar cursos al nivel subraduado y graduado, él ofrecerá un Taller de Arte de 5 días, para estudiantes de todos niveles con talento, aspiraciones o interés artístico.

Nos visitará un conocido poeta español, Fernando Operé, quien guirá un Taller de Poesía, también de 5 días, para estudiantes de todos niveles; este Taller culminará con un Festival de Poesía en el que los participantes presentarán el fruto de sus labores.

Este verano la profesora Carmen Roiz, contando con la participación de los estudiantes, organizará y dirigirá un conjunto musical, que se adaptará según los instrumentos que Uds. puedan llevar consigo a Middlebury.

La intención de todas estas actividades, junto con la conocida zarzuela, el teatro, el coro, el cine, juegos, bailes, deportes, clubes de cocina, etc., es coordinar el aprendizaje lingüístico y cultural con los intereses que Uds. ya traerán a la experiencia "middleburiana." Cada verano es diferente, no sólo por los cambios de directores y los cambios dentro del profesorado sino, y principalmente, por los nuevos talentos y las nuevas energías que Uds. contribuyen a los logros del programa. Contamos con su entusiasmo, su dedicación y su energía para que este verano sea uno de los más memorables, para que la "Clase de 2003" deje su marca en la historia de la Escuela, y para que las tradiciones de los 86 años de la Escuela Española continúen revigorizándose. ¡Adelante!

Susan Carvalho
Directora, Escuela Española

Spanish At Middlebury

The Spanish School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading towards the M.A. or D.M.L. degree. The School in Spain has programs designed for undergraduates wishing to spend their junior year in Spain and for graduates who complete their M.A. degree with an academic year in Madrid.

Graduate Degrees

Master of Arts
Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written Spanish. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in Spanish, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Madrid. The program provides a broad base in language, literature, and civilization. It is designed as a self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

Doctor of Modern Languages
The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in Spanish is a prerequisite for entrance to the program as well as graduate level in the second language before making application. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Spanish; three graduate courses in a second language (French, German, Italian, or Russian); a comprehensive examination in Spanish; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credit

Credit is defined in terms of *units*. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-400) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire. The Middlebury College Language Schools do not calculate grade point average or class rank.

Transfer Credit

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree (first language) may request permission from the Language Schools' Registrar to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Spanish in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the Director of the Spanish School. Auditing is not permitted in levels 100-400, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $1,225 (tuition $725; room and board $500).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Financial aid is available to academically qualified students who demonstrate need as determined by the Office of Financial Aid. Students in the master's program are eligible for aid for four summers or one summer and an academic year abroad. Exceptions may be made for SP501 students going abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Enrollment

Upon acceptance, all students must pay a $300 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session must be requested, in writing, from the Coordinator of the Spanish School before the beginning of the session. Only students who need a fourth course in order to graduate at the end of the session will be granted permission. The extra course fee for the six-week session is $1,116.

Application and Admission

Application materials for the 2004 summer session and the 2004-2005 academic year abroad will be available in the fall of 2003 from:

The Spanish School
Sunderland Language Center
Middlebury College
Middlebury, VT 05753
802-443-5510
languages@middlebury.edu
www.middlebury.edu/ls

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high school graduates.

Administration, Faculty, and Staff

Director: Susan Carvalho, born in the United States, received her Ph.D. from the University of Virginia. Dr. Carvalho is currently Acting Chair of the Department of Hispanic Studies, and Associate Professor of Spanish American literature, at the University of Kentucky. Professor Carvalho's research has focused on the works of Isabel Allende and Gabriel García Márquez. She is currently working on issues of space, place, and power in popular women's writing of Spanish America. Professor Carvalho has served as Director of Graduate Studies and Director of Undergraduate Studies at the University of Kentucky, and is Executive Director of the Kentucky Foreign Language Conference. Her classroom teaching earned her the Alumni Association Great Teacher Award in 1997. She was also recently nominated as Advisor of the Year (2000), and in 2002 received the prestigious William Sturgill Award for Outstanding Contributions to Graduate Education.

Assistant Director: Antonio Carreño, from Spain, received his Ph.D. from Yale University and taught at Yale, Columbia, and the University of Illinois before moving to Brown University, where he currently holds the W. Duncan MacMillan Family Professorship in the Humanities. A specialist in 16th- and 17th-century Spanish literature with an emphasis on Golden Age poetry and the *comedia*, Professor Carreño has published extensively in this field and on contemporary Spanish poetry. His books include *La dialéctica de la identidad en la poesía contemporánea* and *El romancero lírico de Lope de Vega*, as well as editions of many Golden Age works and over eighty essays. Professor Carreño has received numerous fellowships (Guggenheim, Fulbright, National Endowment for the Humanities, American Council of Learned Societies, American Philosophical Society), as well as awards and recognitions: The Ramón Menéndez Pidal Prize by the Spanish Royal Academy and the *Encomienda de la Orden Isabel la Católica*, which was conferred in 1998 by the King of Spain. Professor Carreño has served as President of the International Association of Galician Studies, and as Treasurer and Vice-President of the International Association of Hispanists. He has been chairman of the Department of Hispanic Studies at Brown for six consecutive years.

Assistant Director: Judith Liskin-Gasparro, from the United States, received her Ph.D. from the University of Texas at Austin. She worked as a test development specialist at the Educational Testing Service and as a Lecturer in Spanish and Special Programs Assistant at Middlebury College before moving to the University of Iowa, where she is an Associate Professor of Spanish and Director of the General Education Program in the Department of Spanish and Portuguese. She is also the co-director of FLARE (Foreign Language Acquisition Research and Education), an interdisciplinary program that offers a doctorate in Second Language Acquisition. Professor Liskin-Gasparro is the author of manuals and articles on oral proficiency testing, language curriculum and program development, and second language acquisition. Her recent work focuses on the relationships between SLA, language teaching, and educational policy. She is the co-author of *The Communicative Classroom*, a book on classroom communication for teachers of Spanish. Professor Liskin-Gasparro is the Associate Editor for Reviews of the *Modern Language Journal* and a member of the committee that is developing the first national assessment in foreign languages under the auspices of the National Assessment of Educational Progress. In 1999 she was the recipient of ACTFL's Florence Steiner Award for Excellence in Foreign Language Education, and in 2001 she was named a Dean's Scholar at the University of Iowa.

Faculty

Milvet Alonso, from Mexico, received her *licenciatura* in Modern Languages from the Universidad Autónoma de Querétaro and the M.A. in Hispanic Literature from Western Michigan University. She was a 1999–2000 recipient of the University's Outstanding Teaching Assistant Award. She has taught Spanish grammar, conversation, and Mexican and Latin American culture at both institutions. Currently, she is a Ph.D candidate in Latin American Literature at the University of California, Riverside. Her dissertation is entitled *Análisis social y religioso de las artes performativas de origen prehispánico en México practicadas hasta el presente,* and the first chapter was recently presented at The Arts and Humanities Conference sponsored by the University of Hawaii.

Margarita Altuna, from Ecuador, received her B.A. in Journalism from the Faculty of Social Communication in Quito, and is currently completing her doctoral work at the University of Maryland. Her dissertation research focuses on Jesuit scholarship of 18th-century Spanish America. She has published several articles on various

literary and cultural topics, and has also served as Editor and Graphic Designer of several magazines and publications including *Ojo de Buey* and *Estudios Ecuatorianos*. She also collaborated with Ecuador's largest newspaper, "Universo," to publish *Libroteca Magazine*, an incentive for the diffusion of Ecuadorian literature.

Roberto Ampuero, from Chile, received his *licenciatura* from the University of Havana, and his M.A. from the University of Iowa, where he is currently a doctoral student in Latin American Literature and is also a Fellow of the International Writing Program. He is the author of seven novels—all of them translated into several languages—and one collection of short stories, as well as the writer of the TV serial "Brigada Escorpión", which aired on the Televisión Nacional de Chile from 1996 to 1997. He is currently a Sunday columnist for the newspaper *La Tercera* of Santiago de Chile. He has received several awards, among them the Premio de Novela de *El Mercurio* (1993).

Malena Barreiro Armstrong, from Buenos Aires, Argentina, holds an M.A. and a Doctorate of Modern Languages (in Spanish and German) from Middlebury College. Between 1982 and 1996, she taught courses in Spanish literature and culture at various campuses of the University of Maryland in Germany, and courses in civilization and culture at the Advanced Technical College (Fachhochschule). Professor Armstrong is currently teaching Spanish Language and Spanish and Latin American Literature at the Cervantes Institute in Munich. Her publications include articles on linguistics and literary criticism, as well as several poems and short stories that have been published in literary magazines and anthologies in Argentina, Germany and the U.S. Professor Armstrong's story, *El retrato*, won first prize at the XXV Anniversary of the Tertulia Literaria in Hamburg, 2001. Recent books include *Puente de luz*, a collection of poetry; *Eros el agridulce*, a collection of short stories; and *Las piedras callan*, a novel.

Teresa Bordón, from Barcelona, Spain, earned her Ph.D. from the Universidad Autónoma de Madrid (UAM). She is currently Profesora Titular de Lengua Española, Escuela Universitaria de Formación del Profesorado de la UAM, where she teaches Spanish language courses and language methodology. Professor Bordón has taught in a variety of American university programs in Spain. She is the author of *Al habla* and *Al teléfono*, books on teaching Spanish as a second language.

Carlos Cabrera, from Spain, earned his Ph.D. at the Universidad de Salamanca, where he received the distinguished *Premio Extraordinario de Doctorado*. He currently serves as Professor on the Faculty of Philology, Assistant Director of the Department of Spanish, and Academic Advisor for AIFS (American Institute for Foreign Study) in Salamanca. Professor Cabrera has served on review committees for the D.E.L.E. in Tokyo; he has collaborated on tests and materials for Spanish as a second language, and he has taught in a variety of North American and European programs for teachers and graduate students specializing in Spanish. He is also a teacher in the Master of ELE at the University of Salamanca. In addition to a variety of articles on the history of Spanish and Spanish grammar, Dr. Cabrera is the author of an edition of *Observaciones críticas sobre la excelencia de la lengua castellana* by A. de Capmany. He is currently working on a history of Spanish orthography.

José Cardona López, from Colombia, is an Associate Professor of Spanish and Spanish America Literature at Texas A&M International University. His major fields of expertise are Narrative in Spain and Spanish America, and 20th-century Spanish American Literature. He has published several articles related to his academic field, and has a book forthcoming entitled *Teoría y práctica de la nouvelle*. At the level of creative activity, he has published *Sueños para una siesta* (novel) and two collections of short stories: *La puerta del espejo* and *Todo es adrede*, as well as one forthcoming, *Siete y tres nueve*.

Rafael Castillo, from Bilbao, Spain, studied music and received highest honors at the Conservatorio Superior de Música Juan Crisóstomo de Arriaga. He also studied classical languages and philosophy at the Universidad Complutense de Madrid, and with a Fulbright Scholarship he earned his Ph.D. in Linguistics and Literature from the University of Illinois. Professor Castillo has taught at the University of Illinois, University of California at Berkeley, Boston University, the Universidad Carlos III, and Middlebury College in Madrid. He has served for many years as the Music Director of the Zarzuela and the Choir in the Spanish School. Professor Castillo has published a two-volume study of the Mexican poet Francisco de Icaza, as well as numerous articles on poetry, linguistics, and rhetoric.

Daniel Chávez, from Mexico, received his Ph.D. from the University of Michigan, in the area of Romance Languages and Film Studies. He is currently Assistant Professor at Washington University in St. Louis in the departments of International and Area Studies, and Romance Languages. With M.A. degrees in both Spanish and Latin American

Studies from Ohio University, he has published several articles on literature and cultural studies. His current research includes media, cultural studies, and literatures from Mexico, Nicaragua, and Brazil. He has taught courses in Popular U.S. Cinema, Latin American Revolutions, History and Comic Books in Latin America, and Latino and Latin American Popular Cultures.

Luciano Cruz, from Havana, received his *licenciatura* in Hispanic Philology and his *licenciatura* in Education from the Pontificia Universidad Católica de Chile. He is currently a doctoral student at the University of Kentucky, where he has taught Spanish grammar, conversation, and composition. He also received the Graduate School Academic Fellowship on behalf of the Graduate School. Mr. Cruz, whose area of specialization is Cuban literature, has recently published a study of the work of José Martí.

José (Pepo) Delgado Costa, from Puerto Rico, earned his B.A. and his M.A. from Indiana University, and his Ph.D. from the University of Virginia. He currently teaches as an Associate Professor of Spanish in the Department of Modern Languages at Ohio University (Athens). His areas of interest are the Southern Cone and Puerto Rico. His book of short stories, *De locuras, familia y sexo*, was published in 1996 by Isla Negra Editores in San Juan, Puerto Rico. The Edwin Mellen Press, in New York, recently published Delgado-Costa's *Binarración y parodia en las tres primeras novelas de Osvaldo Soriano*. Delgado has published articles in journals such as *Centro Journal*, *El duende*, *Aleph*, *Revista Iberoamericana*, and *Noticias*. He has also participated in international conferences dealing with contemporary Argentinean, Puerto Rican, and American literatures. In addition to directing the annual Coloquio primaveral, he founded and currently directs *La Caterva*, a university theater group currently in its ninth season.

Mark Del Mastro, from the United States, received his Ph.D. from the University of Virginia after earning his MA at Middlebury, and he currently teaches as an Associate Professor at The Citadel in Charleston, South Carolina. He has been a national leader in the Spanish Honor Society Sigma Delta Pi, having served as State Director, Acting National President, and Executive Secretary-Treasurer. A specialist in 19th-and 20th-century Peninsular Studies, he is co-editor of a critical anthology, *Literatura española «fin de siglo»: Texto, contexto y crítica*, as well as the author of several critical articles dealing with the Generation of 1898 as well as contemporary Spanish prose. In 2002 he received the Krause Faculty Award in recognition of his achievements at The Citadel.

María Noemí Domínguez García, from Spain, received her *licenciatura* and her doctorate from the University of Salamanca, where she now teaches in the Facultad de Filología. She is the author of many articles on linguistic topics and of the book *El lenguaje jurídico-político: La Constitución española de 1978*. She is the co-editor of *Comunicaciones del III Congreso de Lingüística General* and of an issue of *Interlingüística*.

Idoia Elola, from Spain, studied at the Universidad Internacional Menéndez y Pelayo and the Universidad Complutense, Madrid, before beginning her doctoral work at the University of Iowa. In addition to teaching in the Basque public school system, she has taught at Pace University, Central College, and New York University. Her current research focuses on gendered language in the second language classroom.

Mercedes Fernández Isla, from Spain, received her *licenciatura* from the Universidad Complutense, Madrid, and her Ph.D. from Boston University. Her area of research lies at the intersection of literature and film, as well as in the area of second-language acquisition. She has taught at Bucknell University, College Jean Zay and Lycée Rabelais (Chinon, France), United States university programs in Madrid (Boston University, New York University), and various institutes and foundations in Madrid. She is currently a professor with Middlebury College's program in Madrid, where she teaches in both the graduate and undergraduate programs.

Perla Gamboa, from Peru, received her *licenciatura* in Foreign Languages from the Universidad Nacional de La Libertad and has just finished an M.A. in Spanish American literature at the University of Iowa, where she is currently beginning studies in their doctoral program. As a Teaching Assistant, she has taught Spanish language and literature at The University of Iowa, and has also served as a Spanish Instructor at Luther College, Iowa. In Peru, she held several teaching positions in the field of language teaching and course programming.

Carlos González Sancho, from Spain, received his *licenciatura* in Humanities from the Universidad Carlos III, Madrid. He first went to Middlebury College as a student in the French School, and then worked as a bilingual assistant for the Spanish School for two summers. He has also worked as a teaching assistant in the prestigious École Normale Supérieure, in Paris, where he taught beginning and intermediate level courses.

Carmen Gregori Signes, from Valencia, Spain, received her *licenciatura* and her doctorate in English Philology from the Universitat de Valéncia, where she now teaches linguistics. She has been a visiting scholar in Nottingham University and Birmingham University in the United Kingdom, and the University of Iowa. Her abiding research interest lies in the interface between linguistics and media studies, in particular the study of natural conversation and media talk both in Spanish and in English. She is the author of the book, *A Genre-Based Approach to Daytime Talk on Television*, chapters in anthologies, and several articles.

María Luz Gutiérrez Araus, from Spain, received her Ph.D. in Hispanic Philology at the Universidad Complutense, Madrid. She is a Professor of Spanish grammar and Director of the Department of Spanish Language and General Linguistics at the Universidad Nacional de Educación a Distancia, in Madrid, and also serves as Vice-President of the Asociación para la enseñanza del español como lengua extranjera (ASELE). She has published books and articles on Spanish syntax, the history of Spanish grammar, phonetics, and the teaching of Spanish as a second language. Among her works are *Estructuras sintácticas del español actual*, *Lengua española* (co-author), and *Manual de estilo* (co-author). She is also the author of *Formas temporales del pasado en indicativo* (Madrid, 1995).

Chalene Helmuth, from the United States, received her Ph.D. from the University of Kentucky, and has taught at Furman University and at Centre College. A specialist in contemporary Spanish American literature, she has published a book entitled *The Postmodern Fuentes*, as well as a book on the culture of Costa Rica, and several articles on Spanish American literature. Having spent the first 18 years of her life in Costa Rica, she is also interested in issues of border crossings and cultural identity, as well as the relationships between literature and ideology.

Joseph Johnson, from the United States, received his B.A. and M.A. from the University of Wisconsin, and currently teaches at Bennington College. In addition to spending a year in Ecuador with the Peace Corps, he has been active in developing various community-based programs for language learning. His current research focuses on developing a grammar-based, proficiency-driven course in medical Spanish for adult learners.

Noemí Lugo, from Caracas, Venezuela, studied at the José Angel Lamas National Conservatory of Music and performed with major orchestras, choral organizations, and opera companies in Venezuela and the United States, before earning her doctoral degree in Performance and Pedagogy

at the University of Colorado. She has performed with the Opera Metropolitana de Caracas, the Madison Civic Opera, the Madison Symphony, and the University of Wisconsin Opera and Symphony. An Associate Professor at the University of Kentucky, she has been featured as a soloist with various ensembles as well as the Lexington Philharmonic, and has presented lecture recitals across the globe. She is currently working on an anthology of vocal music by Venezuelan composers as well as on the relationship between music and literary culture, and serves as the Director of Latin American Studies at the University of Kentucky.

Juan Maldonado, from Spain, earned his Ph.D. at the Universidad Complutense, Madrid, where he currently serves as Professor on the Faculty of Political Science. Professor Maldonado was awarded a fellowship at the University of Toronto, and he has taught in a variety of United States universities programs such as Boston University and Duke University in Spain. His main topics of research and publication focus on political systems and their impact on multiculturalism, nationalism, and federalism as well as contemporary political theory. Professor Maldonado also directs doctoral students at both the Universidad Complutense, Madrid, and the Universidad Iberoamericana, Mexico.

José G. Moreno de Alba, from Mexico, received his doctorate in Hispanic Linguistics from the Universidad Nacional Autónoma de México. Professor Moreno de Alba served as Director of México's National Library and holds a permanent scholar-in-resident position at the Instituto de Investigaciones Filológicas (UNAM) and as professor in the Facultad de Filosofía y Letras of UNAM. He is member of the Board of Directors of El Colegio de México, and has lectured in the former Soviet Union, Germany, and many countries of North and South America. Professor Moreno has written over one hundred articles on linguistic topics, as well as several books including *Valores de las formas verbales de México, El español en América, Minucias del lenguaje, Diferencias léxicas entre España y América, La pronunciación del español en México, La prefijación en el español mexicano, Nuevas minucias del lenguaje,* and *El lenguaje de México.* In 1998 Professor Moreno de Alba received the *Gran Cruz* of the *Orden Civil Alfonso X el Sabio.* In recognition of his scholarly and professional achievements, José Moreno de Alba has the honor of serving as Director of the prestigious Academia Mexicana de la Lengua.

Margarita Muñoz, from Mexico, received her B.A. in Communication from the Instituto Tecnológico y de Estudios Superiores de Monterrey, and her M.A. in Educational Administration from Ohio University. Having worked as a teacher and as the assistant coordinator of language instruction at Ohio University, the University of Michigan, and Marist College, she is currently an instructor at Vassar College.

Carmen M. Nieto, from Puerto Rico, has an M.A. in Spanish from the University of Michigan and an M.A. in French from Middlebury College. She coordinated and taught second-year Spanish in the intensive program at the Residential College at the University of Michigan in Ann Arbor, taught at the United States Military Academy at West Point, and coordinated the intermediate Spanish program at Georgetown University. For several years, she worked as a translator for the Federal Government at several national and international conferences and was a writer of the fourth edition of the textbook series *Pasajes*. She currently teaches Spanish at the Park School in Baltimore, Maryland.

Eva Núñez-Méndez, from Spain, received her Ph.D. in Spanish Linguistics from the Universidad de Salamanca. She has taught beginning and advanced level courses, including teacher preparation in foreign languages, at various universities, including the University of Houston, Texas, the University of Ireland, Galway, the University of Portsmouth, England, and Hope College. She currently teaches at Portland State University. Her fields of research focus mainly on teaching Spanish as a second language, teacher preparation, history of Spanish grammar, and theoretical syntax. She is currently working on an introductory book to Spanish linguistics. Her publications include articles and reviews on applied linguistic issues.

Gayle Roof Nunley, from the United States, received her Ph.D. from Princeton University and holds an M.A. from Middlebury College and a B.A. from Dartmouth College. Currently, an Associate Professor of Spanish at the University of Vermont, Professor Nunley teaches courses on 19th- and 20th-century Spanish literature, Women's Studies, and advanced language. Her research focuses on Spanish avant-garde literature and film, and on forms of historical and autobiographical narration. She is the author of a book on travel literature in 19th-century Spain, and is currently working on representations of foreign cultures in Galdós' historical novels. Dr. Nunley is also an ACTFL-certified oral proficiency tester.

Jorge Plata, from Bogotá, Colombia, graduated from the Universidad de los Andes, where he began his theater career in 1966. He is a Professor of Literature and Theater at several universities in Bogotá and a founding member of the *Teatro Libre de Bogotá* (1973), where he has served as actor, director, and dramatist. Professor Plata has recently written verse translations into Spanish of *King Lear* and *Macbeth*, and is the author of *Episodios comuneros*, a play for street theater, and a dramatic piece, *Un muro en el jardín* (debut Paris, 1987).

José Manuel Polo De Bernabé, from Spain, received his education in France, Spain, and the United States, where he earned his Ph.D. from Cornell University. He has taught at Cornell, SUNY-Albany, and the University of North Carolina at Chapel Hill, where he is currently professor of Spanish and comparative literature. He has published one book, *Poesía y conciencia: estudio de la obra de Jorge Guillén*, and has two more forthcoming, *Mimesis y teatralidad en el teatro español contemporáneo*, and *Theory of Spanish Autobiography*. He has also published numerous essays on 19th- and 20th-century Spanish literature and literary theory.

José Alberto Portugal, from Perú, earned his Ph.D. from the University of Texas, and taught for several years at Middlebury College before taking up his current position as an Associate Professor at the New College of Florida. A specialist in indigenous cultures and literatures, he is completing a book on José María Arguedas, and has published and presented several studies on the work of Vargas Llosa, Arguedas, and other Peruvian writers. He was the recipient of a Research and Creative Scholarship Grant in 2000, to continue his work on literary reception and Mario Vargas Llosa's relationship to issues of Peruvian national identity.

Liliana Puppi-Redfern, from Perú, holds the M.A. in International Affairs and Latin American Studies from the University of Pittsburgh and the J.D. from Pontificia Universidad Católica del Perú. Since 1992, her teaching appointments have included the University of Michigan (1992-1995), the Spanish School at Middlebury College (1995-2001), and the University of Miami, where she is currently a Lecturer in Spanish and Assistant Coordinator of Elementary Spanish. Dr. Puppi-Redfern specializes in Latin American culture and contemporary society, and has been teaching Spanish to native speakers since 1997. She has been trained as a tester in the ACTFL Oral Proficiency Interview.

Agustín Reyes-Torres, from Spain, combines his job teaching English literature at Caxton College, a British school in Valencia, with his work as a Lecturer in contemporary Spanish literature at Florida State University in the program of Valencia. He is currently a doctoral candidate in English Philology at the Universitat de València and is working on his dissertation on the creation of an alternative social space in the American Ethnic Detective novel. He also holds the M.A. in Comparative Literature from the University of Iowa, where he concentrated on Chicano literature. He has taught Spanish at the Concordia Language Villages, Minnetonka High School (Minnesota), and the University of Iowa, where he was a course coordinator and master teacher. He was a 2000–2001 recipient of the University's Outstanding Teaching Assistant Award.

Patrocinio (José Luis) Ríos Sánchez, from Narros del Castillo, Ávila, Spain, received his Ph.D. in Romance Philology from the Universidad Complutense, Madrid. Professor Ríos teaches in the Middlebury Program and other institutes in Madrid. He has published a variety of research works: *Lutero y los protestantes en la literatura española desde 1868* and *El reformador Unamuno y los protestantes españoles*, as well as articles on Galdós, Clarín, Pío Baroja, Jorge Guillén, and Blas de Otero, among others. Professor Ríos Sánchez also published an edition of the play *Lutero*, by R. López Aranda.

Carmen Roiz, from La Coruña, Spain, began her music studies at the Conservatorio Superior de Música of La Coruña where she also studied classical ballet and Spanish dance. Professor Roiz graduated from the Real Conservatorio Superior de Música, having studied with Antonio Barrera and Mercedes Goicoa, and she continued her musical training in Buenos Aires, Argentina, and São Paulo, Brazil. She has taught music and voice in a variety of school settings, most recently in the Conservatorio Municipal of Madrid. Professor Roiz also directs the Cultural Program of the Filmoteca of the Ministry of Foreign Affairs, where she is in charge of film and video. Her own works include lessons on intonation, two pieces for piano, and a "Blues" piece for piano and flute.

Esperanza Román-Mendoza, from Spain, earned a *licenciatura* and an M.A. in German Philology from the Universidad Complutense, Madrid, and her Ph. D. in Spanish and General Linguistics from the Universidad Nacional de Educación a Distancia. Professor Román-Mendoza has published many articles and book chapters; a textbook for the intermediate level, *Primer plano*, of which she is a co-author will soon appear in Spain. She is currently Assistant Professor of Spanish at George Mason University.

Joaquín Roses, from Spain, received his Ph. D. from Brown University, and his *licenciatura* from the Universidad de Córdoba, Spain, where he is now a professor. He is a specialist in the poetry of Góngora, and has published two books on the subject, *Una poética de la oscuridad: la recepción crítica de las Soledades en el siglo XVII* (1994) and *Góngora Hoy I-II-III* (2002) (ed.), a collection of critical studies. He has also authored two catalogs: *García Lorca: letra y dibujo de una vida* and *Invocaciones: Retratos de poetas y escritores por Joaquín Vaquero Turcios*. His bibliography includes more than thirty articles on the literature of Spain and Spanish America. He has directed several congresses and meetings.

Javier Ruiz de Alegría, from Spain, received his *licenciatura* in Fine Arts from the Universidad Complutense, Madrid. He has worked as a set designer and artistic advisor to various theatrical and operatic companies, and regularly conducts workshops and seminars on painting and on the history of Hispanic art. His current work focuses on reconstructions of the *corral de comedias* from Spain's Golden Age theatrical tradition.

Samuel G. Saldívar, from Mexico, is Professor of Spanish and Director of Instruction in the Department of Foreign Languages at the United States Military Academy at West Point, New York. He earned his M.A. in Foreign Language Education at Florida State University, and his Ph.D. in Latin American Literature at New York University. He has published a book, *Evolución del personaje femenino en la novela mexicana*, and is currently co-authoring a textbook on Latin American culture and civilization, and translating an historical novel on Simón Bolívar.

Alma Simounet, from Puerto Rico, has been a professor of English, Spanish, and linguistics at the University of Puerto Rico, Rio Piedras since 1968 and has collaborated with the Spanish and English linguistic programs at the University of the Virgin Islands, St. Croix. Her areas of interest include bilingualism, ethnolinguistics, discourse analysis, language and ideology, and intercultural communication. She has been involved in ethnographic research with the Puerto Rican migratory group in St. Croix for the past seventeen years. Her publications include *The Sociolinguistic Analysis of Sales Encounters in St. Croix: An Ethnographic Approach* (1990) and *Lengua e identidad: vínculos que no siempre unen* (1999).

David Slade, from the United States, received his B.A. from Berry College, and his M.A. in Spanish from the University of Kentucky. He is currently a doctoral student at Emory University in Atlanta, Georgia, where he has taught culture, conversation, and composition. Specializing in the field of colonial Spanish American literature, he is writing his dissertation on the 18th-century colonial archive. He recently submitted an article for publication on Pedro de Peralta Barnuevo.

Juan Pablo Spicer-Escalante, from Argentina, received a B.A. in Economics and Spanish from Kansas State University, and the Masters and Ph.D. in Spanish, with a concentration in Latin American Literature, from the University of Illinois at Urbana-Champaign. Dr. Spicer-Escalante is currently an Assistant Professor of Spanish at Utah State University. His research interests focus predominantly on 19th- and early 20th-century Argentine literature. He has published mainly on the naturalist texts of the Argentine Generación del Ochenta, and he has also authored several articles on the cosmopolitan Argentine poet and novelist Ricardo Güiraldes.

María Spicer-Escalante, from Mexico, received a B.A. in Journalism and a Masters Degree in Hispanic Linguistics at the Universidad Nacional Autónoma de México (UNAM). She obtained the Ph.D. at the University of Illinois at Urbana-Champaign in Spanish Applied Linguistics, with a concentration in Second Language Acquisition. During her professional career, she has also worked in the editorial field in Mexico. She is currently an Assistant Professor of Spanish at Utah State University. Her research interests deal with writing methodologies for first and second language learners, focusing especially on the writing of Spanish Heritage Speakers in the United States.

Félix Ulloa, (h), from El Salvador, earned law degrees from la Universidad Complutense, Madrid, and from la Universidad de El Salvador. He completed his post-graduate studies at the Institut International d'Administration Publique in Paris, and at the Hubert H. Humphrey Institute of Public Affairs at the University of Minnesota. From 1994 to 1999, Professor Ulloa served as Magistrate of the Supreme Electoral Tribunal. He has taught at la Universidad de El Salvador and at la Universidad Centroamericana "José Simeón Cañas" (Catholic University) in El Salvador and in the Post Graduate Department of Political Sciences of the Universidad Tecnológica of El Salvador. Professor Ulloa has also served as President of the Institute of Law of El Salvador, as well as a member of several projects of OAS, IFES, IDEA Carter Center, and NDI providing oversight for electoral bodies,

political parties, and civic society organizations. Currently he is the Field Director for NDI project in civic education in Haiti. Professor Ulloa's publications include *Política, Estado y Sociedad, Pensamiento democrático, El régimen financiero de los partidos políticos en El Salvador*, and *El rol de los partidos políticos en la Institucionalidad Centroamericana El Sistema Electoral y los Partidos Políticos en El Salvado,* among others publications in the United States, México, Spain, Chile, and Central America.

Ana María Wiseman, from Buenos Aires, Argentina, received her degree in Translation from the State University of Antwerp, Belgium, in Dutch, English, Spanish, and French. She earned a Doctorate of Modern Languages (in Spanish and French) from Middlebury College in 1996. At present, Professor Wiseman is Assistant Dean, Associate Professor of Foreign Languages, and Director of Programs Abroad at Wofford College at Spartanburg, South Carolina. Dr. Wiseman's teaching experience in both Spanish and French includes courses in language, literature, theater, film, translation, and interpretation. Her professional activities reflect her interest in educational technology, and include papers and workshops on the instructional use of film and video. She recently received the Institute for the International Education of Students (IES) Professional Development Award for her work in the field of study abroad.

Administrative Staff

Audrey A. LaRock, Spanish School Coordinator
Eli Cohen, Bilingual Assistant
Javier Fernández-Rivero, Theater/Bilingual Assistant

Schedules, texts, and staffing are subject to change

Intensive Language Courses

Seven-Week Session

Daily activities normally include four hours of classroom instruction plus additional work in the language and computer laboratories. Each level is an integrated program and students must take all parts for a total of three undergraduate units.

Level 100

Alonso (coordinator), Altuna, Cruz, Gamboa, González Sancho

101 Beginning Grammar Alonso, Altuna
This course is designed to build on and expand control of basic grammatical structures by interweaving vocabulary and functions into meaningful and authentic activities that emphasize all four language skills: understanding the spoken language, speaking, reading, and writing. Cultural knowledge and understandings that will enhance a deeper understanding of the culture of Spanish-speaking peoples will be integrated into the course content. (1 unit)

102 Beginning Conversation
Alonso, González Sancho
This course is designed to develop oral communication skills by systematically engaging in speaking activities about everyday topics such as family life, daily routine, and leisure time; as well as interactions like making travel arrangements, ordering meals, and making purchases. Communicative strategies intended to facilitate communication with native speakers will be presented and practiced in a variety of meaningful and real-world situations. (1 unit)

103 Beginning Writing Cruz, Gamboa
This course is designed to develop writing skills through a process approach that includes strategies and techniques such as composing, revising, paraphrasing, editing, and using a bilingual dictionary. Students will produce writing of various kinds, such as messages, descriptions, comparisons, and brief narratives that integrate the content areas, tasks, and structures from the other courses in the program. (.5 unit)

104 Beginning Reading and Culture Cruz, Gamboa
This course is designed to develop reading strategies by providing abundant opportunities to read a variety of authentic text types, such as newspapers and magazine articles, realia, and brief literary selections. In addition to expanding the vocabulary base, the topics presented will serve as a springboard for listening, speaking, and writing activities. The information presented in the readings will increase cultural proficiency and knowledge. (.5 unit)
Required texts: Marinelli & Mujica Laughlin, *Puentes: Spanish for Intensive and High-beginner Courses* (with audio CD), 3rd ed. (Boston: Heinle & Heinle, 2002), Marinelli & Mujica Laughlin, *Puentes* Workbook/Lab Manual + Labio Audio CD Pkg., 3rd ed. (Boston: Heinle & Heinle, 2002). *Recommended texts*: *Diccionario Oxford Compacto Español-Inglés Inglés-Español* (paperback); Levenson & Eggly, *Gramática española para estudiantes de inglés* (Ann Arbor, MI: The Olivia and Hill Press, 1993).

Level 200

Elola, Gregori Signes, Johnson, Muñoz, Reyes-Torres (coordinator), Slade

201 Intermediate Grammar
Gregori-Signes, Muñoz, Reyes-Torres
This course is designed to offer an overview of first-year grammar while also introducing the student to the study and use of more complex structures and vocabulary. Grammar explanations will be accompanied by extensive contextualized oral and written practice to provide immediate reinforcement of new structures. Contextualized and communicative activities will enable students to expand their skills and maximize their linguistic competence through a creative use of the language. (1 unit)
Required texts: Mary Lee Bretz, Trisha Dvorak, Carl Kirschner, & Rodney Bransdorfer, *Pasajes: Lengua*, 5th ed. (McGraw Hill, 2002); *Cuaderno de Práctica*, 5th ed. (McGraw Hill).

202 Intermediate Conversation
Gregori-Signes, Muñoz, Reyes-Torres
The course is geared toward the development of students' language skills through activities that focus on meaningful, personalized conversation. Each class contains purposeful activities within realistic situational contexts to help students build their proficiency and fluency in Spanish. Students will be given opportunities to communicate in a variety of natural scenarios for strategic, interactive exchanges that aim to reinforce, refine, and broaden communicative competence. Students will attend lab sessions outside of class to practice specific aspects of pronunciation. (1 unit)

203 Intermediate Writing and Composition
Elola, Johnson, Slade

This course is designed to familiarize students with authentic writing formats and texts that illustrate genres ranging from historical narrative and exposition to short stories, excerpts from novels, poems, and songs. With a focus on writing as process, an ample variety of activities will guide students through different stages in the production of an essay. Grammatical structures and vocabulary presented in the intermediate courses will be emphasized in the writing assignments and in students' essays. The course will promote writing as communication by creating a collaborative learning environment in which students will help each other shape and perfect their prose. (.5 unit)
Required text: Michael D. Finnemann & Lynn Carbón, *De lector a escritor: El desarrollo de la comunicación* escrita, 2nd ed. (Heinle & Heinle, 2001).
Recommended text: Diccionario Oxford Compacto Español-Inglés Inglés-Español (paperback).

204 Intermediate Culture and Civilization
Elola, Johnson, Slade

This course seeks to enhance an understanding of and an appreciation for the many cultures that comprise the Spanish-speaking world. Through a four-skills communicative approach, culturally relevant linguistic and sociolinguistic dimensions of the Spanish language will be targeted. Reading selections will facilitate and nurture inquiry and exploration into the traditions, customs, literature, and artistic expression of different Spanish-speaking countries. The World Wide Web and the co-curriculum of the Spanish School will be integrated with other resources to constitute important sources of input and guided research. (.5 unit)

Levels 300 and 400

Ampuero, Chávez, Delgado Costa, Domínguez García, Lugo, Nieto, Puppi-Redfern, Ruiz de Alegría, Saldívar, M. Spicer-Escalante, Wiseman (coordinator)

301 Advanced Intermediate Grammar
Domínguez García, Nieto

This course will stress the expansion of the student's active vocabulary and language skills at the third-year level. Classroom activities will center on a thorough review of the most problematic aspects of Spanish grammar, as well as active use of the language. The grammar explanations will be complemented by extensive oral and written exercises in contextualized and communication-based activities. This approach, together with the other courses taught at the third-year level as well as the linguistic experiences the student has outside of the classroom, will provide immediate reinforcement of new structures and are intended to maximize the student's linguistic competence. (1 unit)
Required text: Eleanor Dossier & Zulma Iguina, *Manual de gramatica*, 3rd ed. (Boston: Heinle & Heinle).

303 Advanced Intermediate Speaking Ampuero, Nieto

This course is designed to help students develop their oral and listening proficiencies. Oral presentations, role-plays, interviews, summarizing, formulating questions and comments, jokes, as well as exercises in which students give a critique of the speaker are all used to offer diverse opportunities for self-expression. The assignments will consolidate description and narration in the past and the present, as well as provide the students a structured framework in which to present opinions and explain them. Phonetics exercises will be assigned in order to help student improve their pronunciation and intonation patterns. (1 unit)
Students are asked to bring a small portable cassette player with a recording option and a set of cassette tapes to do their phonetics homework assignments.

Students will be placed in a section of 301 and 303, but should also choose 2 (two) Advanced-Level Electives from the listing below—one from the area of Writing and one from the area of Literature/Culture/Arts—at the time of pre-registration. Class size is limited and registrations will be handled in the order in which they are received by fax, up to the limit for the section.

401 Advanced Grammar Saldívar, Puppi-Redfern

This course will offer an in-depth review of the grammar topics in Spanish which continue to cause difficulties for the foreign language learner: the preterite-imperfect contrast, the tense system, impersonal and passive *se*, clitic pronouns, uses of the subjunctive, and adjective placement. The review will be accomplished through a variety of activities in speaking, reading, and writing. Students, therefore, will improve not only their knowledge of grammar but also their proficiency in these skills. A program of vocabulary building will be incorporated as well. (1 unit)
Required text: Mujica, *El próximo paso*, 2nd ed. (Boston: Heinle & Heinle, 2002).

403 Advanced Speaking Delgado Costa, Wiseman

This course will focus on the development of fluency and accuracy in oral Spanish. Particular attention will be paid to incorporating into oral Spanish those complex grammatical

structures with which students are already familiar in the written language, but which continue to present problems for many non-native speakers. Attention will also be paid to phonological accuracy and to the differing registers of oral production (familiar vs. formal, etc.). (1 unit)

Students will be placed in a section of 401 and 403, but should also choose 2 (two) Advanced-Level Electives from the listing below—one from the area of Writing and one from the area of Literature/Culture/Arts—at the time of pre-registration. Class size is limited and registrations will be handled in the order in which they are received by fax, up to the limit for the section.

AREA 1: Writing

402 Journalistic Writing M. Spicer-Escalante
This course focuses on the teaching, learning, and the practice of different journalistic modes of writing such as: *noticia, crónica, entrevista, reportaje, ensayo, reseña*, etc. Students will also have the opportunity to practice the different elements of the writing process, such as pre-writing, writing, and re-writing in written exercises, based on class readings, in Spanish. Likewise, students will learn, practice, and carry out both self and peer-editing evaluations. As part of the course, students will also contribute to a newsletter and the weekly Boletín, which will provide them with further opportunities to practice their Spanish language skills while also polishing and refining their skills at different types of journalistic writing. The instructor, María Spicer-Escalante, worked as a journalist in Mexico before coming to the United States. (.5 unit)
Required text: Elena Poniatowska, *Fuerte es el silencio*, 14th ed. (Serie Crónicas, 2001).

405 Creative Writing Ampuero
Have you ever dreamed of writing fiction in Spanish? This course will help you to do so. We will study the narrative strategy of some short-stories, novel chapters, movies, and songs in the Spanish speaking culture. We will also learn theoretical aspects of creative writing but above all we are going to write, analyze, discuss, and re-write our own short stories. Class texts will mainly be from the Internet. The instructor, Roberto Ampuero, is the author of seven novels and a detective television series, and columnist of Chilean newspaper *La Tercera*. (.5 unit)

406 Business and Professional Writing Puppi-Redfern
This course will focus on writing as it relates to the Hispanic business environment: the writing of business correspondence, differing registers of formality in written Spanish, vocabulary related to the business environment, and different models of Hispanic companies. It will also provide the cultural and idiosyncratic background of the Hispanic "ways of doing business" and how they differ from the American. These tools will prepare the student to create, organize, and develop a business or professional project good enough to succeed in the Hispanic business world. Formal written structures, cultural understanding, and a great deal of creativity are the basic elements of this course. (.5 unit)
Required texts: *Exito Comercial*, 3rd ed. (text and workbook) (Harcourt).

409 Academic Writing Wiseman
This writing elective is designed for those students intending to pursue advanced undergraduate or graduate studies in Spanish. The course will focus not only on the refinement of grammatical skills, but also on the structure and format of academic research papers. (.5 unit)
Required text: Emilia Borsi & Fay R. Rogg, *El Arte de Escribir* (McGraw Hill).

411 Stylistics Saldívar
This course seeks to improve the writing skills of students by the use of participatory and collaborative activities. Authentic writing models will be introduced, reading skills will be enhanced, and manipulative and creative practice in communication will be fostered. E-mail activities, use of the Internet, and other computer resources will also be incorporated into the course dynamic. (.5 unit)

AREA 2: Literature/Culture/Arts

413 Language, Communication, and Culture Domínguez García
The objective of this course is to familiarize the student with the diverse disciplines that comprise Hispanic Linguistics. The course will provide an overview of various branches of linguistic study: *Sociolinguistics*, with particular attention to the social variations (standard language vs. the speech of young people) and individual variations (colloquial vs. formal language); *Dialectology*, with particular attention to geographical variations across the Hispanic world (different "Spanishes) of Spain, Spanish America, and the United States); *Pragmatics and Discourse Analysis*, through which we will analyze different types of current discourse

(conversation vs. written Spanish); *Applied Linguistics*, introducing methodological and didactic developments related to Spanish as a second language; and finally, *Phonetics, Grammar, and Semantics*, which directly affect the Spanish language both as a primary and as a secondary language. *Required text*: Students will purchase a collection of photocopies and outlines which will be used throughout the course; a series of written assignments (surveys, debates, revision of essays, etc.) will help students to familiarize themselves with the various aspects of these linguistic disciplines. (.5 unit)

430 Hispanic Culture through Film Chávez

This course is an introduction to understand the contribution of film to construct and expand national cultures in Spain and Latin America. The study of the basics of cinematic composition and film genres (documentary, drama, comedy, and melodrama) will complement the experience of viewing films as informed and critical spectators for our multinational and multicultural film series. The course includes three guided writing assignments and two brief presentations. Students are expected to maintain good standards of composition and to develop complex communication skills. (.5 unit)

Required texts: Leonardo García Tsao, *Cómo Acercarse al Cine* 2ed. (Mexico: CONACULTA /Limusa, 2002); Alberto Elena, & Marina Díaz López, *Tierra en Trance, el Cine Latinoamericano en 100 Películas* (Madrid: Alianza, 1999).

431 Hispanic Culture through Theater

Delgado Costa

Derived from the Greek word theatron, meaning "seeing place," the theatre for thousands of years has shown people vital aspects of themselves and their world that they might not otherwise have seen while involved in the activities of their daily lives. In this course, the theatre becomes our "seeing place" for looking into cultural manifestations while gaining perspective on our own. This course will focus on relatively short plays from both Iberian and Latin American cultures. The question to be answered is, how do these texts serve as references to the cultural traditions of the Spanish-speaking world? There will be a final examination, brief "comentarios de texto", debates, brief "interpretative performances," and a couple of short theatrical scenes written by the students. Readings will be in a course pack form which will also include brief selections on drama "theory" and interpretation. (.5 unit)

433 Latin American Culture through Music Lugo

This course will focus on studying the culture of Latin American countries through its music. While these countries in most cases share the same language, we will look at how the musical language depicts those cultural aspects that the countries have or not in common, especially recognizing European, African, and Indigenous elements. (.5 unit)

437 Hispanic Culture through Art

Ruiz de Alegría

The history of Spanish painting boasts numerous artists of universal scope and impact, whose works and lives could easily occupy a year-long course. What we propose through this 7-week seminar is to take a "tour" through the Spanish culture, life, and society of various time periods, as a way of coming into contact with some of the fundamental Spanish painters: Velázquez, El Greco, Goya, Zurbarán, Picasso... Through each artist we can intuit a great deal about his or her epoch. By studying the images these artists painted, the themes they wrestled with, and the lives that they led, students will acquire a global impression of some fundamental moments of Hispanic culture. (.5 unit)

Curriculum and Degree Requirements
Students are informed of their placement level in the pre-registration material sent upon enrollment in the School.

Requirements for the M.A. for students accepted to candidacy beginning with the 1999 session of the Spanish School are as follows:
Summer of application: the three courses must include one language course at the proper placement level, the *Literary Theory* or *Literary Analysis* course, and a third course, selected from the offerings in culture and civilization, literature, or professional preparation areas. Students placed at 501 must take 505 as the third course.
All candidates for the M.A. degree are required to take the following courses:

a. Two courses in Spanish or Latin American civilization and culture.
b. Three language/linguistics courses
c. 560 *Literary Analysis* (or 660 *Literary Theory* with permission)
d. Three literature courses (560/660 may **not** be counted as one of these). For students not going to Madrid, 583 or 584 **and** 585 or 586 are required courses.
e. The other three courses are electives. (Candidates preparing for a teaching career are advised to take at least one course in the area of professional preparation.)

Please note: Students who have previously taken SP545 may not take SP564.

M.A. RESIDENCE REQUIREMENTS:
The 12 units required for the M.A. **must** include either:

a. three summers (9 units) at Middlebury, including the summer of application, **or** a summer of application at Middlebury (3 units) and a full academic year in Madrid

LANGUAGE AND LINGUISTICS

501 Advanced Language for Mastery
Armstrong, Fernández Isla, Nunley (coordinator)
This course utilizes an integrated approach to bridging the gap between intermediate and advanced level language skills, with strong emphasis on structures appropriate for formal speaking and writing. Classroom activities are designed to promote functional mastery of the grammar and vocabulary studied and will include abundant oral/aural practice. Web materials, audio/video segments, and cultural readings will provide a context for discussion and assignments. This course meets two hours a day. (1 unit)
Required texts: Concha Moreno, *Temas de gramática, Nivel superior* (Madrid: Sociedad General Española de Librería, 2001); Waldo Pérez Cino, *Manual Práctico de Usos y Dudas del Español* 2 Vol. (Madrid: Editorial Verbum, 2002).

Note: Students who are placed at the 501 level must take 501 (two hours a day), 505, and 560. Students at the 501 level who successfully complete the summer may go to Madrid, but these students will be advised to take less than a full course load.
Note: full tuition will be charged.

502 Advanced Spanish Language
Bordón, Gutiérrez Araus
The course is a detailed study of some of the more complex points of grammar usage: indicative tenses with a special focus on the past, future, and conditional; the subjunctive in terms of tense and use in simple and complex structures; *ser* and *estar*; personal pronouns and the particle *se*; use of prepositions. (1 unit)
Required text: Selena Millares, *Método de español para extranjeros: Nivel superior* (Madrid: Editorial Edinumen, 1999).

505 Advanced Spanish Writing
Núñez-Méndez (coordinator), Simounet
The objectives of this course are to improve the students' capacity to understand texts in Spanish and to develop their ability to express themselves in complex written formats. Both the comprehension and the writing dimensions of this course will be advanced through a variety of modes of expression and functions: description, narration, explanation, persuasion, and hypothesis. Particular attention will be paid to the linguistic components that characterize each type of expression. (1 unit)
Required texts: Valdés, Guadalupe, et al, *Manual de ejercicios de Composicion, proceso y síntesis* 3rd ed. (workbook only)

(McGraw Hill); *Diccionario esencial de sinónimos y antónimos* (Barcelona: Vox, 1998). All students must have a standard Spanish-English dictionary.

Note: 505 is required for all students who place into 501.

601 Composition and Stylistics Cabrera, Portugal

The course focuses on the development of the written expression of the advanced student. It aims to improve expressive abilities by appropriate use of form and content toward mastery of the contemporary idiom. A variety of text types are presented and practiced through writing task, with group work integrated into the course to resolve difficulties in grammar, lexicon, and orthography. Particular attention is given to stylistic questions. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury.

606 Language, Linguistics & Ideology Simounet

This course looks at language as the means for the construction and perpetuation of ideologies, in particular, linguistic ideologies. The role played by cognition and social interaction is also viewed. The course focuses on the varieties of Spanish used in the United States and the rest of the Spanish-speaking world and the sociolinguistic issues that ensue as a result of this process. (1 unit)

Required text: Clar Mar-Molinero, *The Politics of Language in the Spanish-Speaking World* (New York: Routledge, 2000).

608 Phonology and Phonetics Moreno de Alba

This course reviews the general principles of phonology, with a detailed description of the vowel and consonant allophones of Spanish, together with the principal aspects of accent and intonation. The course will include practical exercises in phonological and phonetic transcription. (1 unit)

Required texts: Antonio Quilis, *Curso de fonética y fonología españolas para estudiantes angloamericanos* (Madrid: Consejo Superior de Investigaciones Científicas).

609 Values and Uses of the Subjunctive in Spanish Cabrera

This course will address the basic problems that arise with the teaching of the Spanish subjunctive. We will analyze the values of different tenses, the various criteria which occasion the use of the subjunctive, and an exhaustive review of the structures which involve the subjunctive, both in simple sentences and in compound subordinate sentences, with particular emphasis on adverbial subordinate clauses. The course will have not only the theoretical dimension but also a practical orientation, with exercises designed to improve the comprehension and the usage of this verbal modality. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury

Recommended text: Borrego, Asencio, Prieto: *El subjuntivo* (Madrid: SGEL, 1986).

614 The Spanish Language in America Moreno de Alba

This course will study the most important aspects of the Spanish language as it is spoken on the American continent, with the aid of literature, history and, above all, linguistics. Departing from some reflections on the influence of the Andaluz and the Amerindian languages on the development of the Spanish language in the Americas, the course will address the main phonetic, grammatical, and lexical features of the Spanish language as employed on this continent. Current trends will be studied to investigate both the unity and the variety displayed in the Spanish used on this side of the Atlantic. (1 unit)

Required text: *El español en América*, 3nd ed. (Mexico: Fondo de Cultura Económica, 2001).

620 History of the Spanish Language Castillo

The purpose of the course is to familiarize the student with the historic character of all languages, and of the Spanish language in particular. The convergent and divergent forces that impact on a language from a variety of sources will be examined, as will the principal processes that have taken shape within the Spanish language in both theoretical and practical terms: how Spanish emerged from Latin with respect to pronunciation, grammatical forms, the construction of sentences and vocabulary. Differences among Spanish, French, Italian, and Portuguese will be studied, in addition to varieties of present-day Spanish. A close look will be given to the relationship between Hispanic language and culture, as well as the contributions of such groups as the Goths, the Arabs, the European, and various American cultures. Old texts will be read in class and exercises will be developed with the etymological dictionary. (1 unit)

Required texts: Material in course pack form to be purchased at Middlebury.

Recommended texts: Rafael Lapesa, *Historia de la lengua española* (Madrid: Gredos, 1982); Joan Corominas, *Diccionario etimológico de la lengua española* (Madrid: Gredos, 1963).

621 Syntax of the Spanish Sentence Gutiérrez Araus
This course begins with a consideration of the structure of the sentence and then moves to the different types of dependent clauses, their syntax, and their use. The course will be complemented by practical and creative exercise, identification, segmentation, and analysis of the various types of sentences studied. (1 unit)
Required texts: Antonio Quiles, et al., *Lengua española. Curso de acceso* (Madrid: Centro de Estudios Ramón Areces, 2000).

CULTURAL STUDIES

A. CULTURE AND CIVILIZATION

531 Spanish Culture Maldonado
This course will study the manner in which society satisfies its institutional, ceremonial, and symbolic needs, in terms of the individual and the community. Six contexts will frame the most relevant aspects of Spanish culture: (a) contemporary characteristics of Spanish society, (b) the religious ethic and the social ethic, (c) national, regional, and supranational identities, (d) "popular culture", (e) the social role of monarchical, clerical, and familial institutions, and (f) systems of communications and public opinion. (1 unit)
Required text: Material in course pack form to be purchased at Middlebury.

564 Theater: Theory and Practicum Plat
This course is cross-listed with literature. ***See the Literature section for the full course description.***

630 Contemporary History of Central America Ullo
This course will introduce the student to the reality of Central America, using the historical development of the region as a foundation, with brief references to the colonial period, independence from Spain, and the formation of republics up to the creation of nation-states. Utilizing a cultural approach, the course will focus on three movements: (a) the initiation of military conflict in the 1980s, (b) the negotiation process and peace accords, and (c) the institutionalization processes of integration to the present that includes the mega project Plan Puebla Panama. Students will analyze the causes of conflict, the internal and external factors that intervened, the relationships between the United States and the region at that time, and the natural disasters as Hurricane Mitch in 1998 and the earthquakes in 2001, in order to better understand the challenges that democracy building presents to this conflicted region. (1 unit)

Required texts: Héctor Pérez Brignoli, *Breve historia de Centroamérica*, 2nd ed. (Madrid: Alianza Editorial, 1990); *Informe de la Comision Sanford; Informe Kissinger para Centroamérica; Documentos de Esquipulas I y II, El Plana Arias* included in course pack form to be purchased at Middlebury.

631 Contemporary Spanish History Maldonado
This course will consider Spanish history from the Bourbon Restoration to the present day. Social and economic convulsions, civil war, and the military dictatorship that prevented freedom and democracy from becoming institutionalized until near the end of the 20th-century will be the main focus. Special consideration will be given to the period of King Juan Carlos I and the democratic governments of the Socialists and the Conservatives, including their corruption and respective scandals, as well as the most recent elections. (1 unit)
Required text: Jover, Gómez-Ferrer, & Fusi, *España: sociedad, política y civilización* (Madrid: Editorial Debate, 2001).

635 Picasso, the man who taught us how to see Ruiz de Alegría
This course will focus on Picasso as the fundamental figure of 20th-century art history. The brilliant painter from Málaga, throughout his creative career, interprets artistic elements from various cultures, in a particular way which revolutionizes contemporary art. His way of "looking" at other forms of plastic expression, the blending of these frames of reference with pre-existing classical traditions, and his own individual creativity are evidence of a unique and superior creative attitude. Through our study of his work we will identify concrete keys to his painting, his influences, his impact on later artistic currents, the fundamental themes of his work (which were the fundamental themes of his life...); in sum, we will try to learn to look, in a new way, at the plastic expression that this multifaceted artist developed and that impacted so many artistic accomplishments from then on. Picasso is, in the end, someone who can teach us to look in a new way at the world around us. (1 unit)

636 The Nationalist Musical Movement In Spain: Classical And Folklore (Nineteenth Century) Roiz
The course begins with an overview of the socio-political situation in Spain in the 19th-century, followed by an exposition of the richness of traditional Spanish music. We will analyze the circumstances that led to the establishment of the "Nationalist Musical Movement," its main characteristics and its relation to folkloric music, through the works

of the most important musical founders of the Spanish Nationalist School. (1 unit)
Required text: Carlos Gómez Amat, *Historia de la música española*, no 5, siglo XIX (Madrid: Alianza Música).

638 The Century of the "Nueva Música" Roiz
This course will introduce the student to the history of contemporary music in Spain. This will be achieved through an analysis of several movements and tendencies emerging in the 20th-century. Music, like the other types of art, thought and literature, renovates and develops itself to become part of the essence of its era. The course will focus on how to listen with attention, combining both theoretical and practical activities. (1 unit)
Required text: Marco Tomás, *Historia de la música española*, no 6, siglo XX (Madrid: Alianza Música).

640 Hispanic Film: From Text to Screen Chávez
In order to perform a pertinent reading of historical and literary narratives transferred into films, it is very important to consider the social and aesthetic problems posed by the adaptation of textual sources to visual discourse. Focusing on Spanish-language cinemas, this course covers the basic elements for the analysis of documentary and narrative film, and stresses an approach to film as a specific medium in constant dialogue with other cultural productions. Our analysis considers the usage of cinema for pedagogical and critical purposes as well as issues of multiculturalism in film spectatorship. (1 unit)
Required texts: Barthélémy Amengual, *Sergei M. Eisenstein, El acorazado Potemkin* (Barcelona: Paidós, 1999); José Luis Sánchez Noriega, *De la literatura al cine* (Barcelona: Paidós, 2000); Ella Shoat & Robert Stam, *Multiculturalismo, cine y medios de comunicación* (Barcelona: Paidós, 2002).

669 From Poetry to Music Lugo
This course is cross-listed with literature. ***See the Literature section for the full course description.***

672 Gárcia Lorca and Buñuel Polo de Bernabé
This course is cross-listed with literature. ***See the Literature section for the full course description.***

B. LITERATURE

560 Literary Analysis Cardona López, Del Mastro, Helmuth, Polo de Bernabé (coordinator), Portugal, Ríos Sánchez, Roses, J. Spicer-Escalante
This course will introduce the graduate student to the techniques of literary analysis, critical thinking, reading, and interpreting Hispanic literary texts. It is divided into three segments, each of which is devoted to the analytic strategies pertinent to one major genre: narrative, poetry, and drama. Each student will write several papers and actively participate in class discussions. (1 unit)
Required texts: Virgillo, Valdivieso, and Friedman, *Aproximaciones al estudio de la literatura hispanica*, 4th ed. (New York: Random House); Alexander Coleman, *Cinco maestros* (New York: Harcourt Brace); Luisa Valenzuela, *Cambio de armas* (Hanover NH: Ediciones del Norte); Antonio Buero Vallejo, *El tragaluz* y *El sueño de la razón* (Madrid: Austral).
Recommended text: M. A. Abrams, *A Glossary of Literary Terms* (New York: Holt).

Note: 560 is obligatory for all first-year graduate students. Exemption may be granted if an equivalent graduate course has been taken.

564 Theater: Theory and Practicum Plata
This course is conceived as a linguistic and cultural experience, to expose students to the nature of drama, and to acquaint them with selections from Hispanic dramatic literature. After a preliminary consideration of the theoretical and historical underpinnings of Hispanic theater, two practical stages will be followed. The first stage introduces students to the basics of acting through dramatic readings, exercises in speech, and corporal expression. In the second stage, a play will be prepared and performed as a means of bringing together, in one project, all the work of the course. (1 unit)

583 Medieval/Early Modern Spanish Literature: From Mio Cid to Calderón: National Identity and the Crisis of Power Carreño
From early texts to the XVIIth-century, this course will define the foundational traits of Spanish culture and its unique position in European cultural history. Canonical works of diverse genres (picaresque, *novella*, drama, and lyric) will be analyzed in their historical context with emphasis on the emergence of a social, religious, moral, and political consciousness. Class lectures and discussions will be centered on the ideas of nation building, identity, world-

view, crisis of power, and the decline of empire. Other topics for discussion include the new forms of theatricality, ideologies of gender, the I and the Other, and the public and private spheres. Short essays and oral presentations. A selection of literary theory from a coursepack will also be an important part of the course. (1 unit)

Required texts: Fernando de Rojas, *La Celestina*, ed. Dorothy S. Severin (Madrid: Cátedra); *El Lazarillo de Tormes*, ed. F. Rico (Madrid: Cátedra); *El Abencerraje*, ed. F. López Estrada (Madrid: Cátedra); Miguel de Cervantes, *Novelas ejemplares*, ed. Harry Sieber (Madrid: Cátedra), 2 vols.; Tirso de Molina, *El burlador de Sevilla y convidado de piedra*, ed. Ignacio Arellano (Madrid: Austral); Lope de Vega, *Fuente ovejuna*, ed. Donald McGrady (Crítica); *El castigo sin venganza*, ed. A. Carreño (Madrid: Cátedra); Calderón de la Barca, *La vida es sueño*, ed. Ruano de la Haza (Clásicos Castalia); *El alcalde de Zalamea*, ed. J.M. Díaz Borque (Clásicos Castalia); *Romancero tradicional and Romancero nuevo* (a selection will be included in the course pack to be purchased at Middlebury).

584 Contemporary Spanish Literature: Women and Love in Contemporary Spanish Literature

Ríos Sánchez

The course will be divided into five chronological/thematic areas of focus:

1. Romanticism: Desire and passion. The rule of the heart. (Bécquer)
2. Realism: The middle-class couple. The rule of self-interest. (Pardo Bazán)
3. *Modernismo* and the Generation of '98; sensuality and seriousness. Against the bourgeois order. (Valle-Inclán and Machado)
4. Towards women's liberation (Lorca).
5. An eternal love (Ana María Matute). (1 unit)

Required texts: José Zorrilla, *Don Juan Tenorio*, ed. Aniano Peña (Madrid: Cátedra); Gustavo Adolfo Bécquer, *Leyendas*, ed. Joan Estruch (Barcelona: Crítica); Emilia Pardo Bazán, *Los pazos de Ulloa*, ed. Marina Mayoral (Castalia); R. M. del Valle Inclán, *Sonata de otoño. Sonata de invierno*, ed. Leda Schiavo (Madrid: Espasa Calpe); A. Machado, *Campos de Castilla*, ed. G. Ribbans (Madrid: Cátedra) F. García Lorca, *Bodas de sangre*, ed. A. Josephs (Madrid: Cátedra); Ana María Matute, *Historias de la Artámila*, ed. Alicia Redondo (Barcelona: Clásicos Contemporáneos Comentados, Destino).

585 Nineteenth Century Spanish American Literature: In the 'Contact Zone': Travel Writing and the Creative Envisioning of Latin America

J. Spicer-Escalante

Ever since Columbus's fortuitous encounter with a continent that he never completely realized he had discovered, Latin America as a geographic, historical, and cultural construct has been envisioned by travelers and incorporated, with different degrees of accuracy, into the popular imagination of both the European and the non-European worlds. This course will trace the protean signifier that is Latin America through the cultural gaze of both the European and Latin American traveler in Latin America. Class lectures and discussions will center on topics as varied as external elements, like landscape description, and more internal notions, such as subjectivity, otherness, and autochthonous cultural definition in light of coloniality, post-coloniality, and neo-colonialism/neo-liberalism. Other topics for discussion include the ideologies of modernity and post-modernity, and notions of gender, race, and ethnicity as they are manifested in the texts to be discussed. A theoretical grounding in relevant literary criticism will also be an important part of the course, as will be the preparation of short essays, an oral presentation, and a course paper. (1 unit)

Required Texts: Cristóbal Colón, *Los cuatro viajes del Almirante y su testamento*; Alvar Núñez Cabeza de Vaca, *Naufragios*; Carlos de Sigüenza y Góngora, *Infortunios de Alonso Ramírez*; Alonso Carrió de la Vandera, *Lazarillo de ciegos caminantes*; Domingo Faustino Sarmiento, *Viajes* (excerpts); Ricardo Güiraldes, *Xaimaca*; Andrés Ruggeri, *America En Bicicleta: Del Plata a la Habana en bicicleta*. Additional materials in course pack form to be purchased at Middlebury.

586 Contemporary Spanish American Literature: Short Literature in Twentieth Century Spanish American Literature: Brief Poetry, Short Novel, Microfiction

Roses

The defense of brevity is a constant in books on rhetoric and poetics, from classical antiquity through the present. The Spaniard Baltasar Gracián affirmed, in the middle of the 17th-century, "lo bueno, si breve, dos veces bueno," and the Peruvian Juan de Espinosa Medrano said, at about the same time, that the attribute that a book should retain from its tree-based ancestry is not the number of its leaves but the ripeness of its fruits. In our communication-oriented society, very brief audiovisual formats dominate (trailers, spots, clips, web pages, banners), which can be related to traditional literary forms such as the short story, the aphorism, the well-known quotation, and also to much

20th-century literature which tends towards fragmentation and brevity. In this course we will study some Spanish American texts of the 20th-century, in both verse and prose, which have been chosen for their brevity: concise poems that encompass an entire poetics, haikus that attempt to capture an elusive world, short novels that incorporate all of the genre's parameters, short stories, and micro-stories of two pages or two lines that nonetheless suggest a universe. (1 unit)

Required Texts: *Poetas de Hispanoamérica*, ed. Selena Millares (Madrid: McGraw Hill); Juan Rulfo, *Pedro Páramo*, ed. José Carlos González Boixo (Madrid: Cátedra); Gabriel García Márquez, *Crónica de una muerte anunciada* (Barcelona: Mondadori); Augusto Monterroso, *Cuentos, fábulas y lo demás es silencio* (Mexico: Alfaguara). Additional materials will be available in course pack form to be purchased at Middlebury.

667 Creative Writing Cardona López

This course will focus on developing the ability of graduate students interested in creative writing. Towards this end, the student will gain basic training in the writing of fiction, non-fiction, and poetry. Throughout the course we will study theoretical aspects of literary creation, we will read and study model texts, and we will produce our own creative work through specific writing exercises. (1 unit)

Required texts: Oscar de la Borbolla, *Manual de creación literaria* (Mexico: Nueva Imagen, 2002); Mempo Giardinelli, *Así se escribe un cuento* (Mexico: Nueva Imagen, 1998).

669 From Poetry to Music Lug

This course will focus on how poetry is used by composers, and transformed into musical expression. We will discuss the concepts of rhythm, melodic contour, coloring, dynamics, and phrasing as they are used musically to respect the essence of the spoken language. In many cases we will examine how the same poetic text may be set and viewed by different composers. Among the poets to be studied are Machado, Lorca, Bécquer, N. Guillén, Benaros, and Mistral depending upon the availability of recorded music and other sources. Students do not need to have musical abilities for this class; rather, the class focuses on how to listen to poetry with different ears.

671 The Fall of an Empire: Spanish History, Ideology, and Literature of the "fin de siglo" (1832–1936) Del Mastro

The 19th-century marks a tumultuous period politically, economically, ideologically, and socially for the once-imposing Spanish empire. Beginning with its War of Independence with France (1808-1814) and culminating with the loss of its remaining American colonies (1898), Spain finds itself at a crossroads where its absolute monarchy and vast empire have virtually ended, and a democratic spirit along with the industrial revolution have emerged. In response to this instability, Spanish thinkers engage in various yet interconnected literary trends: *romanticisimo, costumbrismo, realismo, naturalismo, modernismo, la generación del 98*, and *la generación de 1914*. This course will examine these trends, some of their salient writers, and the historical and cultural contexts responsible for these literary movements. A final exam, one 3–4 page paper, one 5–7 page paper, oral presentations, and active class participation are required. (1 unit)

Required texts: Mark P. Del Mastro and Linda B. Bartlett, *Literatura española «fin de siglo»: Texto, contexto y crítica* (Raleigh, NC: McGraw-Hill, 1998); Pío Baroja, *El árbol de la ciencia* (Madrid: Cátedra, 2001); Miguel de Unamuno, *Abel Sánchez* (Madrid: Espasa-Calpe, 1997).

672 García Lorca And Buñuel: Eroticism, Love, Death, And Subversion In Literature And The Visual Arts Polo de Bernabé

Even though the artistic and political paths and lives of Federico García Lorca, Luis Buñuel, and Salvador Dalí, three major modern artists, went in different directions after they met for several years at the famous Residencia de Estudiantes, their works focused on common thematic concerns. We will examine selected poetry, plays, essays, drawings, songs, and film scripts by García Lorca as well as films and writings by Buñuel, and to a lesser extent some of Dali's paintings, in order to show how their view of creation, erotic love, death, identity, ritual, parody, and social, and aesthetic subversion, which pervaded 20th-century visual and literary arts, became a key to the understanding of their works and Spanish culture. Two short papers, oral presentation, a term paper, and active class participation required. (1 unit)

Required texts: Federico García Lorca, *Poeta en Nueva York* (Madrid: Cátedra); Federico García Lorca, *Diván de Tamarit, Llanto por Ignacio Sánchez Mejía, Sonetos* (Madrid: Alianza Editorial); Federico García Lorca, *Así que pasen cinco años* (Madrid:Cátedra); Federico García Lorca, *Bodas de sangre* (Madrid: Cátedra) Agustín Sánchez Vidal, *Luis Buñuel*.

674 El ojo como eje: The Centrality of Narratorial Perspective in Contemporary Spanish American Literature Helmuth

When narrators cast their gaze on the world about them, the narrative takes shape around their particular perspective. The reader's view is filtered through the lens of the narrator's culture, language, national identity, gender, and race, to name a few variables. How then does narratorial stance structure the narrative? How does narrative voice come into play in the texture, rhythm, and cohesion of a text? We will explore these and related questions through a close reading of a variety of texts that employ both traditional and experimental uses of narrative stance and voice. Included in our discussions, short essays, and oral presentations, will be texts by Gustavo Pérez-Firmat (United States), Esmeralda Santiago (United States), Carlos Fuentes (Mexico), Carmen Naranjo (Costa Rica), Severo Sarduy (Cuba), and several shorter works by United States Latina/o and Spanish American writers. (1 unit)

Required texts: Carlos Fuentes, *Una familia lejana* (Mexico: Era, 2000); Severo Sardy, *Maitreya* (Barcelona: Seix Barral, 1978); Esmeralda Santiago, *Cuando era puertorriqueña* (New York: Vintage Books, 1994). Material in course pack form to be purchased at Middlebury.

PROFESSIONAL PREPARATION FOR TEACHERS

694 Instructional Technologies in the Language Classroom Román-Mendoz

Designed for current and future teachers, this course provides a hands-on introduction to the many uses of technology in today's foreign language classrooms. Participants will gain practical experience in (1) the assessment of commercial and non-commercial technology-enhanced materials; (2) search strategies/tools for the Web; and (3) the development of web-based activities for the classroom (webquests, hotpotatoes exercises). Current trends in the field such as the pedagogical use of synchronous and asynchronous communication tools, and the design of Web-based learning environments by using Web-course management tools will be presented for analysis and discussion. The course is open only to students who are beginners in the use of instructional technologies. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury and CD-ROMs to be supplied by professor. Students should bring their teaching materials on a disk so they can use them as a basis for class projects.

695 Spanish Methodology and Instruction Liskin-Gasparro

This course provides a balanced presentation of central issues in the theory and practice of Spanish teaching methodology. The class assists participants in developing critical skills for professional practice. Course topics include: current models in language teaching methodology, classroom communication and the design of communicative tasks, and the development of language skills. (1 unit)

Required texts: Judith L. Shrum & Eileen W. Glisan, *Teacher's Handbook: Contextualized Language Instruction*, 2nd ed. (Boston: Heinle & Heinle, 2000); Terry L. Ballman, Judith E. Liskin-Gasparro, & Paul B. Mandell, *The Communicative Classroom, AATSP Professional Development Series* (Boston: Heinle & Heinle, 2001).

697 Advanced Pedagogy: Student Writing Portfolios, An Alternative Methodology for Writing Instruction and Assessment M. Spicer-Escalante

Over the last three decades, an enormous transformation has occurred in the way in which teachers and researchers look at writing instruction and writing assessment. This new perspective considers writing as a complex and extended process that takes place over time which includes a series of different approaches to thinking, expression, and reflection at distinct points during the writing process. The current conception of writing proposes the use of the portfolio as a promising, and alternative approach for instruction and assessment. This course focuses on how to use the portfolio as an alternative methodology for both teaching and writing assessment. The main goal of this course, based on the diverse readings that will be discussed, is to inform the student as to the principles, rules, and possibilities that the portfolio offers in a writing class. As part of the course, students will create their own portfolios, and they will write their final research paper on a specific aspect that the portfolio provides for language instruction and assessment. (1 unit)

Selected Readings: L. Black, D. Daiker, J. Sommers, & G. Staygall, *New Directions in Portfolio* Assessment (Portsmouth, NH: Boyton/Cook Publishers, 1994); P. Belanoff & M. Dickson, *Portfolios: Process and Product* (Portsmouth, NH: Boynton/Cook Publishers, 1991); D. Graves, *Portfolio Portraits* (Portsmouth, NH: Heinemann (1992); L. Hamp-Lyons & W. Condon, *Assessing the Portfolio: Principles for Practice, Theory and Research* (2000); K. Yancey & I. Weiser, *Situating Portfolios: Four Perspectives* (Logan, UT: Utah State University Press, 1997).

698 Advanced Pedagogy: Integrating Literature and Culture in the Language Classroom Román-Mendoza
Designed for current and future teachers, this course explores the interrelationship between language, literature, and culture by providing a theoretical framework and a practical environment to implement literary texts and culture contents for real language learning purposes. Students will analyze sample lessons and get a chance to prepare their own learning units following the five organizing principles of the Foreign Language Learning Standards known as the "Five C's" of Foreign Language Education. (1 unit)
Required text: Material in course pack form to be purchased at Middlebury and CD-ROMs to be supplied by professor. Students should bring a Spanish language textbook of their choice to analyze its cultural and literary contents.

The Graduate School In Spain

Prim 19 Primera Planta
28004 Madrid, SPAIN
Telephone: 011-34-91-319-8188
Fax No: 011-34-91-310-0036

The capital of Spain offers a wealth of intellectual and cultural possibilities and enjoys a central location, convenient for travel to various regions of the country. The Middlebury College program in Spain, as of February 2003, is housed at their new Study Center in a very central location within short walking distance of Cibeles and Puerta del Sol, perhaps the most symbolic landmarks in the heart of the city of Madrid. At Prim 19 Middlebury has its main offices for Spain, classrooms, a computer lab and a small library.

Candidates for the M.A. degree can choose to attend the academic year in Spain after successfully completing three required courses at the summer session of the Spanish School on the Vermont campus. In Madrid, the students follow a program consisting of four courses one semester and five courses the other. Course choices and whether four or five courses are taken in the fall or the spring, depend on academic performance at Middlebury and upon previous studies, needs, and interests.

Students will not be allowed to register for the School in Spain if their conduct or academic performance during the summer is judged unsatisfactory. M.A. candidates are required by the Spanish School to have an understanding of the chronological development of Spanish letters, history, art, architecture, and literature. Therefore students will be advised to purchase *Historia de España* by J.M. Roldan.

Courses for the fall semester begin in early September and end with final examinations in mid-December. After the Christmas vacation, the spring semester opens in early January and continues until mid May. The resident director is available to advise students at all times throughout the year, beginning with a series of orientation meetings on the Vermont campus during the summer when questions of registration, transportation, housing, and excursions in Spain are discussed at length. Students not on the Vermont campus receive all necessary information by mail during the summer months.

All courses are organized by Middlebury College for its own students. They are taught by a distinguished group of some of the most renowned scholars in Spain, including university professors, and other authorities in the fields of letters, history, the social sciences, and the arts. The course offerings are organized with an emphasis on Spain in order to take advantage of the students' presence there, although there are also several classes taught by Latin American scholars about Latin American topics.

The Undergraduate Program

Middlebury College offers undergraduate programs at the Study Center in Madrid, la Universidad Carlos III in Getafe, la Universidad Internacional SEK in Segovia, and la Universidad de La Rioja in Logroño. For information and an application, please contact Middlebury College Study office at (802) 443-5745 or at studyabroad@middlebury.edu.

Housing: Arrangements for accommodations in Madrid are made by the students with the aid of the Housing Coordinator of the School, who keeps an up-to-date list of families and apartments where Middlebury students have lived in previous years. Prices will vary according to the types of accommodation and the rate of exchange. The approximate expense for room and board for the 2003–04 academic year is $8,030.

Administrative Staff

Director: Kim Griffin, Ph.D., The Ohio State University. Upon receiving an M.A. from the Middlebury College Spanish School, Professor Griffin became the Assistant Director of the School in Spain. After receiving her doctorate in foreign language education, she directed the faculty of philology at la Universidad Europea de Madrid. She has published articles on second language acquisition and is a frequent speaker at seminars organized by Madrid's Universidad Complutense, la Universidad de Salamanca, and la Colegio de Doctores y Licenciados.

Assistant to the Director: Lena Santillana received her M.A. from the Middlebury College Spanish School and has worked for the School in Spain since 1993. Previous to working for Middlebury, her experience includes teaching at high school and college level in the state of Washington. For the Madrid program, she handles orientation and preparation for students going abroad, student registration and all non-academic affairs.

Housing Coordinator: Laura Hernández received her degree in Spanish, French, and English translation from the Institut Supèrieur Cluny-Iseit in 1993. Before joining the School in Spain, she worked for a non-profit foundation organizing the international congress-exhibition, Expolingua. As Housing Coordinator, she helps students with housing and organizes the program-sponsored trips.

Student Activities and Site Coordinator: Michele Harrell received her M.A. from the Middlebury College Spanish School. Prior to working for Middlebury her experience includes teaching in Spain, Indonesia, and at the junior high and high school levels in N.Y. State.

Faculty and Student Development Coordinator: Teresa Cordova received her degree in International Relations from Tufts University. She previously worked as the Coordinator for the Association of Northamerican University Programs in Spain and is employed by the Fulbright Commission.

The following list is representative of the courses offered in recent years. It is possible that some of them may not be offered each year. Please do not use this course list for final course selection. For current lists and descriptions please consult the web page:
http://www.middlebury.edu/~msa/spain/graduate/index.html.

Fall Semester

LANGUAGE

SP 503 Grammar of Spanish: Fundamental Problems
SP 507 Oral Expression in Spanish
SP 509 Phonetics
SP 602 Translation: General and Literary
SP 607 Written Communication in Spanish
SP 622 Syntax of the Simple Sentence
SP 624 Comparative Syntax: Spanish/English

CULTURE AND CIVILIZATION

SP 532 History pf Spanish Music
SP 533 El Greco, Velázquez, Goya
SP 553 Spain and the European Union
SP 637 20th-Century Spain
SP 643 Spain and Latin America: Coincidences and Contrasts

LITERATURE

SP 561 Classical Works: Spain
SP 563 Spanish Literature by Women
SP 764 Contemporary Latin American Short Story
SP 767 Ideology and Composition of Quíjote

PROFESSIONAL PREPARATION FOR TEACHERS

SP 693 Acquisition of Spanish as a Second Language: Theory

Spring Semester

LANGUAGE

SP 506 Today's Spanish
SP 508 Oral Expression in Spanish: Academic Discourse
SP 603 Translation: Political/Social/Economic
SP 607 Written Communication in Spanish
SP 623 Syntax of the Compound Sentence

CULTURE AND CIVILIZATION

SP 535 Modern Spanish Painting, 19th-Century to Picasso
SP 539 Jews, Muslims, and Christians in Spain and Latin America
SP 547 Contemporary Religious Movements in Latin American and Spain
SP 633 History of Spanish Architecture

LITERATURE

SP 562 Classical Works: Latin America
SP 683 Poetry and Identity
SP 689 Love and Literature: From Bécquer to Valle-Inclán
SP 760 Advanced Literary Theory
SP 766 Women in Novels
SP 769 Modern Spanish Theater

PROFESSIONAL PREPARATION FOR TEACHERS

SP 692 Acquisition of Spanish as a Second Language: Practice

General Remarks: Middlebury College students with special curricular needs may be able to enroll in selected courses offered by other United States universities. Permission from the Director of the School in Spain is required.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Spanish School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

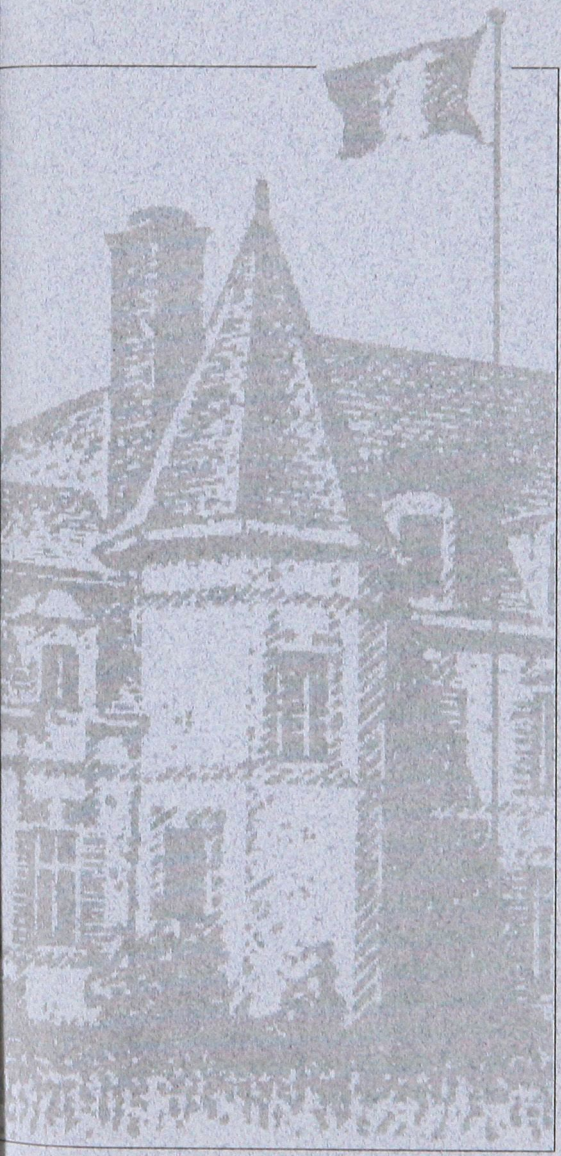
The Language Pledge is a registered trademark of Middlebury College

Spanish School students and faculty stage a zarzuela, *a rousing musical comedy, every summer.*

Summer 2003

MIDDLEBURY COLLEGE

École française



Chambre de Commerce et d'Industrie de Paris (at the Advanca School of Business). Both undergraduates and graduates may choose to do an internship while in France. Middlebury College also offers an M.A. with Internship in conjunction with Internships in Francophone Europe (IFE; ***requires a separate, additional application***).

Director:

David Paoli, Ph.D. Stanford University.

The following is a list of some representative undergraduate and graduate courses in Paris:

Université de Paris III - Sorbonne Nouvelle

Romans et Récits brefs au Moyen Age; Formes et Genres sous François Ier; Inventions Romanesques au XVIIe siècle; Le Libertinage et ses genres au XVIIIe siècle; Genres et Formes littéraires au XIXe siècle; Fictions amoureuses aux XIIe et XIIIe siècles; Imaginaire des passions et du bonheur au XVIIIe siècle; L'Imaginaire de la catastrophe aux XIXe et XXe siècles;Violence et Histoire au XXe siècle ; François Villon ; Denis Diderot; Samuel Beckett ; L'Ecriture du moi au XVIe siècle; La Nouvelle au XVIIe siècle; Esthétique de l'objet. Courses are also available in linguistics, comparative literature, film, and theater.

Université de Paris I - Panthéon Sorbonne

Théories économiques; Economie descriptive; Economie en transition; Les relations Nord-Sud; Le romantisme en Europe; Iconographie et Iconologie; Art contemporain; Art du XVIIIe siècle; Les institutions artistiques en France aux XIXe et XXe siècles; Spécificité de l'environnement français; Le cinéma d'avant-garde; Le cinéma de l'occupation; Le cinéma populaire des années trente.

Institut Catholique

Sociologie générale; Sociologie contemporaine; Sociologie des religions; Sociologie des médias; Institutions politiques sous la Ve République; Science politique; Lectures d'auteurs politiques:Tocqueville; Relations internationales: Régimes politiques comparés; Histoire de la pensée économique; Histoire des faits économiques et sociaux; Les institutions sociales de la solidarité; Société civile, éthique et politique; Approche ethnologique des religions africaines; Histoire de la philosophie: Descartes; Esthétique; Philosophie politique; L'existentialisme; Introduction à la linguistique générale; Didactique du français langue étrangère; Pratique de la classe; École et société française.

Advancia

Aspects sociaux, économiques et géographiques de la France contemporaine.

Middlebury College School in Paris

Undergraduate orientation seminars: Paris depuis 1789: Le Paris des révolutions; Paris: capitale politique, économique et sociale de la France; Paysages urbains de la région parisienne. *Graduate orientation seminars:* Le retour du tragique dans le théâtre du XXe; Littérature francophone: les romans de la désillusion; Etude de Madame Bovary et de ses adaptations au cinéma; Histoire de Lutèce à nos jours: urbanisme, édifices, pouvoir, espace; La presse écrite en France,Vie politique et société françaises; Histoire et Mémoire(s) de la Seconde Guerre mondiale. *Courses:* Langue et Société; Structurer les discours écrits; Pratique de l'écrit; La France de l'Absolutisme à la Révolution et à l'Empire; La France aux XIXe et XXe siècles; Histoire des Relations Franco-africaines du XVe siècle à nos jours; La France face au défi de la diversité culturelle; La France et l'Europe depuis 1945; L'union européenne; Urbanisme et architecture de Paris; Renaissance, Baroque, Classicisme.

The following is a list of faculty teaching for Middlebury at Reid Hall as of September 2002:

Alya Aglan, Institut d'Études Politiques de Paris
Dominique Agostini, Université de Paris XII
Bernard Alazet, Université de Paris III
Kwassi Charles Amegan
Daniel Compère, Université de Paris III
Marion Delamarre, Institut d'Études Politiques de Paris
Pierre de Panafieu, Directeur de l'École Alsacienne
Papa Samba Diop, Université de Paris XII
Christine Foureau
Patrick Guédon
Perrine Nahum, Institut d'Études Politiques de Paris
Martine Pretceille, Université de Paris VIII, de Paris III, et Université Libre de Bruxelles
Nicolas Roussellier, Agrégé d'histoire, Docteur en histoire contemporaine. Maitre de Conférences, Institut d'Études Politiques de Paris
Charles Sala, Université de Paris X
Audrey Stavrevitch
Martine Tabeaud, Université de Paris I

Summer 2003

Summer Language Session
(seven-week session)

Students registered in the summer language session are enrolled at one of four levels (course numbers 101 to 499), as determined by placement tests administered before and at the beginning of the session. The daily schedule includes approximately four hours of classroom instruction, as well as some individual work and participation in course-related seminars and activities. At the Early Intermediate (211-212-213) and Intermediate Levels (311-312-313), the fourth daily hour of instruction is devoted (in rotation over a 2 or 3-day cycle) to either a small group session with one of the instructors or a grammar plenary.

Level One: Beginners 1 and 2
(101-102-103 and 201-202-203)
The purpose of this extremely intensive program (approximately five hours daily) is to develop, to the greatest possible extent, communicative competency in both oral and written French. The cultural and content foundations of the course reflect the issues and realities found throughout the French-speaking world. Our main text, *Deux Mondes*, is complemented by a French beginners' dictionary, a variety of authentic materials, and video and on-line resources. In keeping with the School's policy, this course is taught entirely in French from the very first day, after a thorough introduction in English. The full text in English of the "Beginners' Guide" is available on-line at http://cr.middlebury.edu/public/french/debutant/guide.html. "Full Beginners" are defined as students who have neither studied French nor lived in a French-speaking environment. When necessary, transfers between 101 and 201 are made in the first week of classes at the instructors' or course coordinator's advice.

Level Two: Early Intermediate
The Level 2 courses (211-212-213) make up an integrated program for students who have had some previous instruction in (or exposure to) French, but still need a comprehensive review of the basics. Level 2 focuses on:

- developing listening comprehension, oral competence, and socio-cultural communicative proficiency;
- systematic acquisition of strategies for oral and written expression through progressive practice, with topical review of basic morphological and syntactic structures;
- an overview of various cultural aspects of French-speaking communities worldwide, through readings and recordings.

Welcome to the French School!

"Middlebury excellence with a French touch"

The École française, now in its 87th year, is renowned throughout the world for its long experience in the field of language learning and for its uniquely rewarding ambience. I invite you to take a look at the program, which illustrates our best efforts to create a linguistic environment that meets your demands, whether it be in the seven-week summer language session or in the six-week graduate session. We hope that you, or a friend, fellow-student, or colleague, will find it irresistible!

Jean-Claude Redonnet
Director

Graduate Program (continued)

- Distribution requirements for *M.A. with the School in France* (including the summer of candidacy on the Middlebury campus):
  a) advanced composition (see Paris catalogue);
  b) two units in literature;
  c) two units in civilization;
  d) mémoire de maîtrise (worth two units).

- Distribution requirements for *M.A. with Internship* in Paris (in conjunction with Internships in Francophone Europe [IFE] and including the summer of candidacy on the Middlebury campus. ***Separate, additional application required.***):
  a) IFE orientation seminars (worth two units);
  b) IFE academic-year seminar (worth one unit);
  c) internship and thesis (worth two units).

All French School students must take a comprehensive exam in French before or upon arrival to ensure proper placement. In addition, students will be interviewed in French for diagnostic and, if necessary, remedial purposes.

Course Offerings

The French School curriculum at the M.A. level includes offerings in language, civilization, culture, literature, and teaching methodologies. The candidate who completes the twelve units of course work as outlined above will have attained a level of knowledge and expertise that better qualifies him or her to teach French, to continue his or her studies at the doctoral level, or for any profession that requires fluency in French.

Language courses cover a wide range of topics such as language and communication; applied stylistics and grammar; advanced oral production and corrective phonetics; semantics and semiology; comparative (French-English) stylistics; language and theater; and writing courses.

The teaching of French and French-speaking civilizations and cultures is inherent to the immersion program. For an intensive six-week period, students interact formally and informally, in and out of the classroom, with members of various French-speaking communities. We offer courses in: French history, including the history of groups, institutions, and attitudes; linguistic and cultural history; business and international relations; art and esthetics; and Francophonie, the history and geopolitics of the French language worldwide.

Students in the French School are introduced to the major literary critical trends and theories of the late 20th century, as well as to techniques of literary analysis. They leave the program with a solid grounding in the major literary themes and cultures of the Francophone world.

In addition to covering the theories and practices surrounding the teaching of French as a second language, methods courses afford future instructors of French the opportunity to correct any remaining deficiencies in their own spoken language. Course offerings also cover current issues relevant to teachers in the classroom, such as immersion or teaching with multimedia.

Some Representative Courses

Foundation Courses

French-English Translation
Mastering Written French
Applied Stylistics: French Academic Writing
Applied Phonetics
Language Science and Dynamics of Linguistic Systems
Textual Analysis on Advanced Placement Texts
Quebec: Language and Literature
Contemporary Civilization of France: Institutions, Citizenship, Economy, and Culture

Specialized Courses

Theories of Meaning in French Linguistics
Language and Theater
An Introduction to Literary Semiotics
Advanced French-English Translation
Literature, History, and Society
The Culture of Leisure: Changing Perspectives in Modern French Literature
19th- and 20th-Century French Literature and Culture
Literature of the French West Indies: Discourse Analysis
French-Language African Literature: Societies and Culture
French Regional Culture and Global Environment
Contemporary French Society: Major Issues and Debates
Quebec's Cinema and Society
The Francophone World
Teaching Beginners' French
Multimedia and Second Language Teaching
Classroom Situations and Pedagogical Practice

Co-curricular activities:

Students from all levels are invited to join non-graded co-curricular activities which enhance the experience of language acquisition in an immersion environment. In 2002, the following activities were offered:

them improve as education professionals. Some of these courses strengthen their content knowledge in areas that they themselves teach, such as A.P. literature; others, such as corrective phonetics, help improve their command of the language while demonstrating tools and techniques they can emulate with their own pupils. They also benefit from lectures, demonstrations, and workshops with pedagogical themes. Finally, they can take advantage of the French School setting to share ideas with their peers, as well as to observe our language courses and glean new insights on teaching. The national decline in French graduate programs only underscores the vital role that the French School plays—and must continue to play—in quality professional training.

Each course carries one unit of graduate credit unless otherwise indicated. The normal course of study during a summer session is three units.

Two types of courses are offered in the graduate program: 1) foundation courses (*cours de base*), which are designed to provide students with the linguistic, cultural, and literary skills needed for further study; and 2) specialized courses (*cours thématiques*), which allow the student to build upon this foundation and acquire broader and more sophisticated knowledge. The courses change each year, depending on the faculty and their specialties, thus allowing for a variety of subjects and approaches.

Requirements for the M.A. in French

Students may fulfill the degree requirements by selecting three classes per session over a four-summer period on the Vermont campus, or by spending one summer on the Vermont campus (where they complete three courses) prior to completing nine units during the academic year in Paris (see School in France, inside page).

The M.A is earned upon the successful completion of 12 units, distributed as follows:

- Distribution requirements for the *M.A. when completed on the Middlebury campus:*
  a) three units in language;
  b) three units in civilization;
  c) three units in literature.

Level Three: Intermediate

The Level 3 courses (302-303-311-312) make up an integrated program for people who have had significant previous instruction in French. Level 3 focuses on:

- video and audio-based reinforcement of aural/oral proficiency;
- in-depth exploration of French and French-speaking cultures;
- reinforcement of selected morphological and syntactic structures, as well as systematic lexical development;
- refinement of written expression beyond the elimination of common errors, towards stylistic variety in diverse textual formats, including creative works.

Level Four: Advanced

This level has a three-tiered structure:

1) All students must take a course in advanced grammar and composition which focuses on writing strategies applicable to specific types of discourse (esp. informative and deliberative).

2) Students choose one of three intensive (2 hours/day) courses:

- *Le français et la musique, langues sœurs* (French and Music as Sister Languages);
- *Du texte à l'image: Écrit, cinéma et multimédias de la francophonie* (A global approach to Francophone writing, cinema, and multimedia);
- *Figures de la liberté* (Figures of Liberty).

3) Students choose one of the three elective courses:

- a course on art and civilization;
- a course on historical and sociological approaches to social interaction;
- a course on language and sports.

Graduate Studies (six-week session)

To be eligible for acceptance to the six-week session, applicants are normally expected to have a B.A. degree with a major in French, or equivalent course work in French, and a grade average of B or better. In addition to students preparing for Middlebury's M.A. or D.M.L. degree, the École française welcomes each summer 'non-degree' students (i.e. candidates for degrees at other institutions, or individuals who want to take advanced courses in French).

One of the major missions of the French School graduate program is to meet the call for better teacher training, which the profession has designated as a top priority. Practicing teachers already represent a large proportion of our enrollment at the post-baccalaureate level, and we continually strive to offer courses and activities which help

- Henry Méra, Alliance française de Melbourne (A
- Françoise Mojeret, comédienne professionnelle, Paris
- Annie-Claude Motron, Cours de Langue et Civilisation française de la Sorbonne
- Simone Muller, Université Marc Bloch (Strasbourg II)
- Jacques Noiray, Université de Paris-Sorbonne, Paris IV
- Charles Nunley, Middlebury College
- Véronique Ogden, Pau
- Charles Sala, Université de Paris X
- Elise Salaün, Université de Sherbrooke (Québec)
- Catherine Schoenhals-Noiray, Bordeaux
- Didier Tejedor de Felipe, Universitad Autonoma de Madrid
- Bonnie Woolley, Université de Cergy-Pontoise

Guest Lecturers, Performers, Artists in residence:

- Simon Chaussé, baritone, in association with the Vermont Opera Theater
- Raphaël Confiant, writer, Martinique, Honorary Degree recipient, Middlebury College
- Christopher Hunt, pianist in residence, Hamilton, Canada
- Jean Lebrat, former CEO, projet du Grand Louvre, Paris

The School in France

The School in France, located on the Left Bank in Paris, offers academic experiences for undergraduates and graduates (M.A. in French) alike. Students take courses at our center and at French universities. They may choose courses in literature, linguistics, film, and theater at the Université de Paris III - Sorbonne Nouvelle; in history, art history, film, economics, geography, philosophy, political science, and international relations at the Université de Paris I – Panthéon Sorbonne; and in sociology, economics, religion, philosophy, history of ideas, and pedagogy at the Institut Catholique de Paris. In addition, undergraduate students may take courses in political science, economics, and international relations at the Institut de Sciences Politiques de Paris (Sciences Po). Graduates may choose to work toward the "Diplôme de Français des Affaires" de la

- L'Atelier du D.M.L: recherches en études françaises, champs, sources, lectures
- L'Atelier de linguistique appliquée des étudiants de maîtrise (phonétique et morphophonologie)
- La bonne prononciation: Atelier de phonétique corrective et grammaire de l'oral
- Spectacles des étudiants et des enseignants
- Atelier musique et chant
- Le Cabaret
- Le Ciné Club
- L'Atelier nature et histoire
- L'Atelier philosophie ('café-philo')
- L'Equipe de football (soccer) de l'École française
- L'Atelier tennis

Recent French School Faculty

Director

Jean-Claude Redonnet, Professeur des universités, Paris IV Sorbonne, Docteur d'Etat ès-Lettres

Associate Director

Guy Spielmann, Assistant Professor of French, Georgetown University, Ph. D. Vanderbilt

Director of Communication

Julianna Nielsen, Managing Editor, Sloane Publications, Middlebury College, MA French

Recent Faculty, Summer Language Session and Graduate Studies:

- Dominique Agostini, Université de Paris-Créteil
- Bernadette Bats, Pau
- Jean Bernabé, Université des Antilles et de la Guyane
- Paola Bertocchini, Livorno, Italia
- Romain Bontems, Paris
- Jean-Rémy Bure, Advancia, Paris
- Corinne Fertein, Reims
- Romuald Fonkua, Université de Cergy-Pontoise
- Philippe France, Université de Paris I (Panthéon-Sorbonne)
- Pierre Haller, Université de Cergy-Pontoise
- Nathalie Heinry, University of Texas, Austin
- Alain Hontanx, Lycée Victor Hugo, Aix-Marseille
- Josette Hontanx-Lhande, Université de Provence, Aix-Marseille
- Dominique Jennepin, Cours de Civilisation française de la Sorbonne
- Ghazi Karmaoui, Université de Tunis
- Kapanga Kasongo, University of Richmond
- Roger Lauverjat, Universités de Perpignan et Montpellier
- Sabine Level, Massachusetts Institute of Technology
- Thierry Letertre, Université de Versailles-Saint Quentin
- Richard Mattei, Bastia, Corse

École française

Middlebury College

Middlebury, VT 05753-6131 U.S.A.
voice: (802) 443-5526 fax: (802) 443-2075
languages@middlebury.edu
http://www.middlebury.edu/ls/french

Intensive Immersion Programs

Summer Language Session
seven-week
June 27–August 15, 2003
Tuition $3,350
Board $1,350
Room $540
TOTAL $5,240

Graduate Studies
six-week session
June 30–August 15, 2003
Tuition $3,350
Board $1,270
Room $500
TOTAL $5,120

Jean-Claude Redonnet
Director
Professeur, Université de Paris IV-Sorbonne

Guy Spielmann
Asssociate Director
Assistant Professor of French
Georgetown University

Beverly Keim
Coordinator
Middlebury College

The Language Pledge®

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MIDDLEBURY COLLEGE

The German School

Summer 2003

GN 105-106 Elementary German for Singers
GN 195-196 Early Intermediate German for Singers
GN 205-206 Intermediate German for Singers
GN 305-306 Advanced German for Singers
GN 405-406 Advanced German for Singers II

The performance component carries one unit of credit and includes enrollment in voice and coaching.

GN 104 Elementary Lyric Diction
GN 194 Early Intermediate Lyric Diction
GN 204 Intermediate Lyric Diction
GN 304 Advanced Lyric Diction I
GN 404 Advanced Lyric Diction II

Six-Week Graduate-Level Program
(July 1 to August 15, 2003)

The six-week program offers a well-balanced selection of courses designed to meet the needs of many kinds of students, including language teachers who wish to continue their education, graduate students in German or in fields related to German Studies, and those who may want to refresh their acquaintance with German language, literature, and culture. One may enroll for a single summer or pursue one of the graduate degrees described below. The courses meet approximately one hour per day, five days weekly. The three-week course is an integral part of the program and may be taken for credit by regular six-week students.

The following graduate courses (subject to revision) will be offered by the German School in the summer of 2003. Detailed course descriptions will be published in the 2003 registration bulletin of the German School and on the web at www.middlebury.edu/ls/german/program/graduate.html

I. Language and Linguistics
Advanced Language Practice

II. German Studies—Culture and Society
The Third Reich
Divided Germany 1945–1990: Politics, Society, and Culture in the two German States
Turn of the Millennium: German Culture since 1989
Cinema of Experience: New German Cinema 1966–1984

III. Literature
Introduction to Literary Analysis
Goethe's Faust
The Literature of Realismus

N 401-410 Advanced German II
e courses at the 400-level seek to develop the speaking l writing strategies applicable to specific types of discourse l to apply them to the study of literature and culture. This el has a three-pronged offering:

N 401 Stylistics, Expository Writing, and mmunication (approximately 2 hours daily)
is course forms the core of the 400-level program and is at strengthening the ability to write and speak German n advanced level through the development of the four lls with an emphasis on communication and style. (1 unit)

N 410 20th Century German Literature
pproximately 1 hour daily)
sed on literary texts of various lengths the course explores ues of cultural and historical importance as reflected by erature throughout the century. (1 unit)

addition, students will select 1 unit from the offerings of e 6-week program. (1 unit)

ote: The standardized ZD and ZMP proficiency tests are offered the end of the program in cooperation with the Goethe Institute ston.

erman for Singers and Vocal Coaches
une 27 to August 15, 2003)

his comparatively recent but highly-successful program tegrates the study of the German language with the study nd performance of German vocal music. The language omponent provides approximately two hours of instruction ily in German grammar and conversation at a level ppropriate to each student's proficiency. (The language omponent for beginners is approximately three hours per ay.) Special attention is given to diction, conversational style, nd poetic interpretation. Two units of credits are awarded for e language instruction and the courses are offered on five evels. The performance component includes private lessons nd coaching every week. Weekly Master Classes with focus n expression through correct diction and vocal and musical tyle, public recitals, and guest residencies by performers and eachers of national and international reputation.

Cover: After class, students explore leisure activities in the shadow of Pearsons Hall, the building that has housed the German School since its founding in 1915.

Willkommen in der Deu Schule!

Jochen Richter, Director of German School, received the Cross of the Order of Merit from the Federal Republic of Germany for advancing the cause of German culture and German language in the United States.

The German School, Middlebury College's f school devoted to the study of a foreign language, has been a pione ld since 1915. Today, the German School's reputation as a leade sion language learning is unrivaled in the United States and re orld-wide. The success of the German School's uniquely re d academically challenging experience is based on three major st, we create an environment dedicated solely to German langua e, and culture studies. At the heart of these studies is the Langu a formal commitment that requires all students to use Ge ir only means of communication for the entire summer. We make erman fun and meaningful through our co-curricular program ides a wealth of culturally authentic contexts for our students to ections and use the language. Second, we have changed with the ti e enriched our course offerings by deepening our emphasis on German Studies. Our teach dologies stress individualized attention and make full use of new technologies and assessmen Third, and most importantly, we attract first-rate faculty members whose expertise, expe dedication guarantee the success of our endeavor and the quality of your experience wit

As you browse through this brochure, you w e distinctly different academic programs: the Seven-Week Program, for language learners fro entary through advanced levels; the German for Singers and Vocal Coaches Program; and the Program for graduate students in German.

All formal learning takes place in small classe o guarantee maximum student participation. Course work is complemented by close int th faculty, and by a wealth of co-curricular activities. The presence of our engaged and com lty in the residence and dining halls, in the fitness center, at sports, and in the performing ar es to an unusually supportive learning environment on a campus dedicated solely to la culture learning.

This year, we are planning to continue our t cture and film series; we invite you to sing in the choir and act in the German play; I challe beat me in tennis, to join the faculty in a volleyball game, or to teach your favorite profes throw a Frisbee. If you want to try your talents in the production of a German radio sho n your German writing skills by contributing to our newspaper, you are encouraged to do ess of the level of your language skills) and will experience what it means when we say "to rman culture." And, you will not want to miss the spectacular performances given by the p in our very own German for Singers and Vocal Coaches program.

No matter what your hobbies and interests, u to participate and we hope you will join us when we take our next German language pl summer of 2003. *Herzlich willkommen!*

Jochen Richter, *Director*

SUMMER 2003
PROGRAM OF STUDIES

Seven-Week Summer Language Session
(June 27 to August 15, 2003)

The rigorous seven-week language courses, offered on five language levels, meet approximately four hours per day, five days a week in the morning. These courses stress oral and written communication and applied grammar practice complemented by readings in German studies and literature. Placement into the appropriate levels is based on a comprehensive placement exam that tests all four language skills and includes an individual oral interview.

GN 101-102-103 Elementary German
Daily activities include approximately four hours of classroom instruction plus additional work in the language laboratory and computer center. Emphasis will be placed on the grammatical structures of German as well as on conversation and correct pronunciation. Reading comprehension skills are introduced through primary texts, including literature. (3 units)

GN 198-199-200 Early Intermediate German
The successful completion of this course of study corresponds to the equivalent of second and third semester German. The active use of all major points of basic grammar and vocabulary is stressed in order to bring students to a common working level in the four skills. During the second half, greater emphasis will be placed on the development of writing skills and reading strategies with appropriate cultural and literary texts. (3 units)

GN 201-202-203 Intermediate German
This is an integrated program consisting of approximately four hours of classroom instruction and some work in the language/computer laboratories. To develop the four skills, students take three basic courses: Grammar review/composition and conversation, culture, plus one hour of literature. (3 units)

GN 301-302-303 Advanced German
The courses at this level are designed as an integrated program for language learning. The program includes advanced grammar/conversation and composition, contemporary German culture and literature. Some additional language and computer work is required. (3 units)

The Farm in the Green Mountains: Carl Zuckmayer in Exile in Vermont

V. **Teaching Methodology**
(First 3 weeks, July 1 to July 23)
Workshop: Literature in the Classroom: Creating a Modern German Reader for American High School and College Students

This workshop addresses a specific need and may be of special interest to language teachers. It is offered Monday through Friday for approximately two hours per day and carries one unit of graduate credit. A three-week session at Middlebury enables German teachers to advance their graduate studies without making a six-week commitment to the German School's regular session. While the stay may be shorter in duration, participants who register for this three-week course still gain full advantage of Middlebury's environment of linguistic and cultural immersion and the German School's wealth of cultural activities. Contact the German School for the three-week course fees.

THE SCHOOL IN GERMANY
The School in Germany was founded in 1959. It is fully recognized by the academic senate of the Johannes Gutenberg-Universität, with which it is involved through an active exchange of faculty and students. Graduate and junior participants in the programs are fully enfranchised students at both Middlebury College and the Johannes Gutenberg-Universität. Participants in the junior year program may choose a semester or a full year of study, either at the Johannes Gutenberg-Universität in Mainz or the Freie Universität Berlin where Middlebury opened a new program in 2002. The graduate program is available only for the full year, and only at the Johannes Gutenberg-Universität. For more information, contact the Language Schools.

Doctor of Modern Languages
For students with a mastery of two foreign languages (French, German, Italian, Russian or Spanish), Middlebury College offers the Doctor of Modern Languages degree program. Introduced in 1927 and unique to Middlebury College, the DML curriculum is highly flexible to accommodate the professional needs and commitments of teachers. For more information, contact the Language Schools and request the DML brochure.

The German School
MIDDLEBURY COLLEGE
Middlebury, VT 05753 U.S.A
voice: (802) 443-5203 fax: (802) 443-2059
languages@middlebury.edu
www.middlebury.edu/ls/german

Summer Language Program *seven-week session*
June 27–August 15, 2003
Tuition $3,350; Board $1,350; Room $540
Total $5,240

Graduate Studies Program *six-week session*
July 1–August 15, 2003
Tuition $3,350; Board $1,270; Room $500
Total $5,120

*Need-based **financial aid** available.*

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Jochen Richter
Mary Biehler Professor of German
Allegheny College
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Associate Director of the German School
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Associate Professor of German
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Coordinator of the German School
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The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

The German School is one of the nine schools that constitute the Middlebury College Language Schools. Since 1915 the Language Schools have offered foreign-language immersion programs in Vermont in a unique, structured linguistic environment. Our languages are Arabic, Chinese, French, German, Italian, Japanese, Portuguese, Russian, and Spanish. The Language Schools are integrated with the C.V. Starr–Middlebury Schools Abroad in France, Germany, Italy, Latin America, Russia, and Spain for undergraduate and graduate studies.

MIDDLEBURY COLLEGE

The Portuguese School

Summer 2003

of Portuguese may still be placed in the beginning level according to their proficiency rating. We reserve the right to determine where the student will gain the most from the Middlebury Portuguese School experience.

Language learners vary in their background, experience with this or other languages, and motivation. The course descriptions below are general and details may vary. Suggested books for each level may change. Students will receive detailed syllabi when they arrive at Middlebury. Projected outcomes depend on motivation and willingness on the part of students to adhere to the Language Pledge, and to participate fully in the co-curricular program.

All courses in the seven-week program provide proficiency-oriented instruction in listening, reading, speaking, writing, and grammar, with an emphasis, at the most basic levels, on Brazilian Portuguese. At the intermediate and advanced levels, students will be introduced to all Portuguese variants. Students will engage in activities that will emphasize presentational, interpretive, and interpersonal modes of communication both orally and in writing.

The daily schedule normally includes four to five hours of instruction, as well as co-curricular activities that are planned specifically to enhance the classroom experience. Although course numbering refers to classes in grammar, composition, conversation, and reading, the program is integrated in design without such clear separation of categories. Luso-Brazilian culture will provide the context for all classes.

Level One: Beginning Portuguese
(PO 101, 102, 103)
Possible text: Otuki de Ponce, Maria Harumi, et. al.
Bem-Vindo! A língua portuguesa no mundo da comunicação, 2000.
[The complete set includes the textbook along with a workbook and audio-cassettes.]

This course sequence is designed for students with little or no previous classroom instruction in Portuguese. Students who enroll in this level will have little or no functional ability. They may know a few vocabulary words but will not be able to communicate. Most students completing this course sequence will be able to initiate, sustain, and close a conversation dealing with familiar topics. Most students who successfully complete this sequence will also be able to write short narratives and read authentic texts based on specific reading strategies. (3 units)

Cover photo: Language Schools students in class by Munroe Hall.

nancial Aid The Language Schools award financial aid sed on financial need, and each summer approximately e-third of our students qualify for a grant. Students need t be enrolled in a Middlebury College degree program to alify for a grant.

he 2003 Portuguese Language School

-curricular activities The Portuguese School will offer array of co-curricular activities that complement the study the language. Co-curricular activities are an integral part the Language Schools. Plans for the summer 2003 include:

Film series featuring new releases from the Lusophone world as well as more classical films produced in the twentieth century. Films as texts will be incorporated in many of the grammar and conversation activities in the curriculum.
Lecture series featuring Luso-Brazilianists who will speak to students on an informal basis during their visits.
***Capoeira* demonstrations and lessons.** *Capoeira* is an Afro-Brazilian form of martial arts that combines dance, music, and ritual combat.
Samba lessons for those who like to dance.
Theater performance allowing all Portuguese Language School students to participate in the play and production.
Radio program to be broadcast in the region.
Cooking class to feature recipes from Portugal, Brazil, and some Lusophone African countries.

riter-in-residence One of the highlights of the inaugu- year of the Portuguese School will be the participation of **azilian novelist Lya Luft** as a writer-in-residence. An ard-winning novelist, Lya Luft has also translated works m English and German into Portuguese. Luft will spend e in the School visiting classes and talking to students and ulty. In honor of Luft's visit, the 2003 Portuguese School eater presentation will feature an adaptation of one of her vels.

2003 Portuguese School Curriculum
Summer Language Session
June 13, 2003–August 1, 2003

udents registered in the 2003 Portuguese School will be rolled in one of four levels according to their proficiency determined by placement tests and prior experience with rtuguese or other Romance Languages. It is important that udents realize that prior study of Portuguese, while a factor placement, does not necessarily guarantee placement in a gher level. In other words, those who have had one year

Welcome to the Portugu hool!

Bem-vindos! I am happy to welcome you to ral year of the Portuguese Language School at Middlebury College. Spoken by more than n people, Portuguese is the official language of eight countries on four continen , Brazil, Angola, Cape-Verde, Guinea-Bissau, Mozambique, São Tomé e Príncipe, and East also widely spoken in Goa and Macau, although not the official language there. Eac world has contributed to the cultural richness that provides context for the study o se. The study of Portuguese language offers something for everyone, from the understand European Portuguese culture and heritage, to the Lusophone African context, to the Bra lative syndrome: Brazil has the worlds' most voluminous river, the world's largest oxygena the world's largest wetland, two of the 10 largest cities in the world, the most beautiful the world, and, as of June 30, 2002, the world's best soccer team and the only one to rld Cup five times!

Portuguese, the newest addition to the Langu s, will continue the tradition of excellence established by the other eight schools offerin he unique summer experience of an integrative program of intensive immersion in a ntext. During its more than eighty-five year history, the Middlebury College Language S developed a worldwide reputation for innovative pedagogy anchored on the Langu a commitment by students to speak only the target language in all situations during ev the day and supported by an array of co-curricular activities.

The seven-week program will begin on June nd end on August 1 to accommodate students who will be studying in Brazil duri emester. The opening of this new school, the first to be founded at Middlebury in two ill establish our ninth intensive/immersion summer language program. One summer at Schools is equivalent to about one year of study in a regular college classroom. Facul nts live in the same residence halls and take meals together. Accompanying approxi hours of daily classes is a full program of co-curricular activities: films, lectures, soccer, nba, theater, radio broadcasting, chorus, cooking and much more. We create an envir t is thoroughly conducive to learning. Cable television from Brazil and Portugal is residence halls, so that students may watch programs in Portuguese.

A grateful acknowledgment and thanks go t lebury Language Schools community for its enthusiastic support and help in planning th n and co-curricular activities for our new school. ***Muito obrigada!***

I hope you will enjoy a full summer of Port uage learning in the beautiful Green Mountains of Vermont. ***Até lá!***

Carmen Chaves Tesser
Director

Portuguese School Director

Carmen Chaves Tesser was selected the first Director of the Portuguese School in the Spring of 2002. She is Professor of Portuguese and Spanish at the University of Georgia and brings to Middlebury years of experience in language program development and implementation. Since earning her Ph.D. in European Cultural History at Mississippi State University (1976), Carmen Chaves Tesser has taught Portuguese and Spanish language, literature, and culture at Mississippi State, University of Pittsburgh, and Ohio State University. She also has done extensive funded research at the University of California at Berkeley as a Research Associate, and, as a Fulbright Scholar at the Federal University of Minas Gerais in Brazil. Tesser has received funding for research and program development from the U.S. Department of Education, the National Endowment for the Humanities, and the Brazilian Government.
A native of Brazil, Carmen Chaves Tesser served as President of the American Association of Teachers of Spanish and Portuguese where she chaired the task force that developed the Standards for Teaching Portuguese in the 21st Century in 1999. In 2002, Tesser chaired the committee that developed the National Portuguese Exam for High School Students administered by AATSP. She was also a member of the writing team for the foreign language area standards of the Interstate New Teacher Assessment and Support Consortium. She currently serves on the Executive Committee on the Teaching of Languages of the Modern Language Association of America. Tesser is President-Elect of the National Federation of Modern Language Teacher Associations. She was instrumental in developing the Portuguese program at the University of Georgia in the 1980s. Today, the UGA program remains one of the largest Portuguese language programs in the United States.

The Language Schools

Middlebury College transforms itself in the summer. Nine Language Schools take over the entire campus and the College becomes multinational. Each school has its own residence hall and dining facility where students and faculty live and eat together to maximize language use. Many of the co-curricular activities also take place "in the school." The only meeting of the different schools is during the Language Schools' now famous soccer tournament!

Credit Credit is defined in terms of units. One unit equals three semester hours. Each sequence offered during the seven-week session of the Portuguese School awards three units (nine semester hours) of credit. For transfer purposes, the student's home institution determines how many credits will be granted for the summer's work at Middlebury.
The Middlebury College Language Schools do not calculate grade point average or class rank. All credits expire after ten years.

evel Two: Advanced-Beginning Portuguese for panish Speakers (PO 201, 202, 203)
ossible text: Simões, Antônio R. M. *"Com licença!" razilian Portuguese for Spanish Speakers, 1996.*

his course sequence, although a beginning Portuguese ourse, focuses specifically on issues that arise when panish-speakers learn Portuguese. Because of the milarity between the two languages, typically Spanish peakers progress through Portuguese language classes at a ster rate than those without such familiarity. In addition, ith work on vocabulary and specific structures, they may e able to communicate at a higher proficiency level in shorter period of time. Students with some formal struction in Portuguese may also place in this level pending on their proficiency. For this inaugural year, eritage language speakers of Portuguese may be placed this sequence. (3 units)

evel Three: Intermediate Portuguese
O 301, 302, 303)
ossible texts: King, Larry D. and Margarita Suñer. *ira a frente, 1991;* Aguiar, Luis Antonio, org. *Para tender o Brasil.* São Paulo: Alegro, 2000.

tudents enrolled in this sequence will have successfully mpleted one year of Portuguese and will have a roficiency level of intermediate low or intermediate mid, cording to the ACTFL proficiency guidelines. In this ass, they will strengthen their knowledge of grammatical d syntactical structures and improve their mastery of e language while increasing vocabulary and functional mmunicative ability. Most students successfully mpleting this sequence will have a proficiency level f intermediate high. Depending on their motivation, ffort, and previous knowledge some students may rogress to a level of advanced low or mid during this quence. (3 units)

evel Four: Advanced Portuguese
O 401, 402, 403)
ossible texts: Electronic materials.

tudents enrolled in this sequence typically have com-leted four three-semester credit courses in Portuguese nd their proficiency level is at the intermediate high r advanced low level. They are able to watch authentic elevision programs, read authentic texts, and communi-ate with Portuguese speakers who are not fluent in nglish on several different topics. They will have eveloped strategies for coping with unfamiliar topics n reading. Most students who successfully complete his sequence will typically be at the advanced mid or ith motivation and effort they may achieve higher evels of proficiency. (3 units)

The Portuguese School
A Escola de Português
MIDDLEBURY COLLEGE
Middlebury, VT 05753 U.S.A.
voice: (802) 443-5510
fax: (802) 443-2075
languages@middlebury.edu
www.middlebury.edu/~ls/portuguese

Intensive Immersion Program
seven-week session
June 13–August 1, 2003

Tuition	$3,350
Board	$1,350
Room	$540
TOTAL	$5,240

*Need-based **financial aid** available.*

Director of the Portuguese School
Carmen Chaves Tesser
Professor of Portuguese and Spanish
University of Georgia
Ph.D., Mississippi State University
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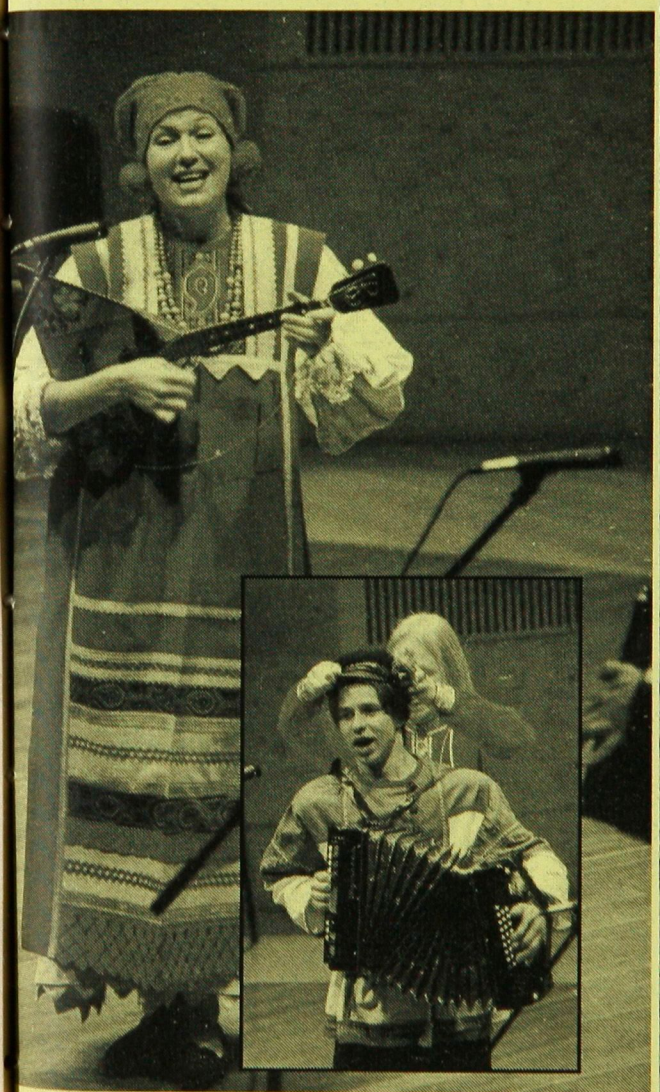
MIDDLEBURY COLLEGE

The Russian School

Summer 2003



summer, called the summer of application, the degree may b completed in one of the following ways: three summers at the Vermont campus; an academic year abroad in Moscow and one summer in Middlebury; or, a semester in Moscow and two summers in Middlebury.

A maximum of three units may be transferred from oth graduate programs with approval of the director of academi records. Only courses taken *after* formal admission to degre candidacy may be transferred, i.e., courses taken at other institutions prior to the first summer of study may not be applied toward a Middlebury M.A. degree.

The program of study for M.A. candidates is individuall planned in consultation with the director. For further information, consult the registration bulletin published each spring by the Russian School.

The following graduate courses (subject to revision) will be offered by the Russian School in the summer of 2003. Detailed course descriptions will be published in the 2003 Russian School registration bulletin and on the web (www.middlebury.edu/~ls/russian).

I. Civilization

Three Directors: Eisenstein, Tarkovsky, Mikhalkov (Aksenova)
The Image of Peter the Great and St. Petersburg in Russian History (Logunov)
Russian History 1991-2003 (Logunov)
Mythologies of Sex and Sexuality in Russian Modernism (Shevelenko) cross-listed with Language & Linguistics

II. Literature

Bulgakov's *Master i Margarita* (Vinitsky)
Pushkin's *Evgenii Onegin* (Vinitsky)

III. Language & Linguistics

Advanced Grammar (Trufanova)
Advanced Syntax (Trufanova)
Mythologies of Sex and Sexuality in Russian Modernism (Shevelenko) cross-listed with Civilization

Cover: Scenes from last summer's concert by the trio Zolotoi Plios. Photos by Louisa Conrad.

Level 4: Intermediate Russian (4th–5th Semester)
For students with 120-180 hours of prior formal classroom instruction in Russian. We expect students to complete this course with intermediate mid to intermediate high language skills. (4 Units) Primary Textbook: *V puti*, Prentice Hall.

Level 5: Advanced Intermediate Russian (5th-6th Semester)
For students with 181-250 hours of prior formal classroom instruction in Russian. Students typically complete this course with intermediate high language skills. (4 Units) Primary Textbooks: *Grammatika v kontekste*, McGraw-Hill; *On the Air*, Kendall/Hunt; a novel tbd; a course pack of supplementary materials.

Level 6: Advanced Russian I (6th–7th Semester)
For students with at least 250 hours of prior formal instruction in Russian, or fewer hours of formal instruction but also a semester or more in Russia. We expect students to complete this course with intermediate high to advanced low language skills. (4 Units) Primary Textbooks: materials to be determined (published in Russia).

Level 7: Advanced Russian II (7th–8th Semester)
For students with at least 300 hours of prior formal instruction in Russian, or fewer hours of formal instruction but also a semester or more in Russia. Students typically complete this course with advanced low to advanced mid language skills. (4 Units) Primary Textbooks: materials to be determined (published in Russia).

GRADUATE STUDIES
(June 30–August 15, 2003)

Upon acceptance to the Russian School, applicants take an oral exam by telephone to determine their eligibility for the graduate-level program. Applicants must demonstrate intermediate high oral proficiency (as rated according to ACTFL guidelines.) Students take entrance exams prior to course registration and exit exams near the end of the program. A normal load is three courses per summer. Middlebury College awards one *unit* of graduate credit (a *unit* equals three semester hours) for each graduate course.

M.A. Degree Requirements
M.A. degree candidacy is confirmed upon successful completion of a six-week summer session at the Middlebury Russian School. To receive the M.A. degree, students must complete a total of twelve *units*, or courses. After the first

Welcome to the Russian ...l!

The Middlebury College Russian School ha...xcellent language and cultural instruction in an intensive immersion setting for over 55 years. ...language program is widely recognized as one of the finest in the world.

Today, the Russian School is a particularly ex...e, as rapid changes within Russia create new opportunities for people with language training a... skills. Every summer, highly motivated graduate and undergraduate students from all ove...merica and abroad immerse themselves in Russian language and culture here. The student b...rse, coming from small colleges, large univer-sities, and positions in the arts, journalism, govern...military, business, and non-profit organiza-tions. Our world-class faculty, most of whom are ...kers, are highly experienced teachers of Russian as a foreign language. They live in the do...ith the students, and are always available for help.

The Russian School's small classes are challen...xciting because they are designed to make students active participants in the learning proces... performing a skit, engaging in a role-play or simulation, or summarizing a lecture or a report f...an TV news, our students use Russian to excellent purpose in class. The Russian continues ...e classroom in our co-curricular program, which includes films, concerts, and lectures, chor...nd theater groups, and newspaper and cooking clubs. Students and faculty come togethe...чаепития ("tea-drinking evenings"), soccer and volleyball games (with teams from the other ...Schools), receptions, parties, art exhibits, recitals, and to watch Russian TV or play chess. A... of the special events schedule in the summer of 2003 will be visits by artists-in-residence, inclu...temporary Russian filmmaker. We also look forward to the return of the trio Zolotoi Plios, fr..., Russia; these musicians will lead the choir this summer and help in numerous other events.

The academic and co-curricular programs he...dents not only study Russian, but live it in accordance with our Language Pledge: the forma...ll students make to communicate only in the language of study during the summer session. Th... central to the program's success—not only as a symbol of commitment, but as an essential pa...nguage-learning process.

"The Language Pledge is the 'secret' of our su... Benjamin Rifkin, director of the Russian School. "I learned much more Russian as a 2nd-...t at the Russian School many years ago than in a semester in Leningrad the following year." M...r students report similar results, and data from our testing confirm this success. "Our students' fl...les the Russians they meet," says Rifkin. "The language skills gained at Middlebury open ...hem everywhere in Russia."

The Russian School administration and fac...mmitted to the success of every student and to providing a supportive and nurturing atmosph...ning. Individual student conferences during the summer help students monitor their progress ...different aspects of their work.

The six-week graduate session of the Middl...ge Russian School offers a Master of Arts in Russian and a Doctor of Modern Languages deg...tion to coursework for credit transfer and professional development. Undergraduates may ...ate courses with permission of the instructor and director.

The School in Russia, established by Middleb...7, was one of the first undergraduate study abroad programs in the former Soviet Union. Sit...located in Moscow, Irkutsk, Voronezh, and Yaroslavl for undergraduate study. M.A. and P...didates may spend one or two semesters studying in Moscow, where Middlebury's progra...ed with The Russian State University for the Humanities.

SUMMER 2003 PROGRAM OF STUDIES

SUMMER LANGUAGE SESSION

(June 13–August 15, 2003)

Students who have previously studied Russian take placement tests on arrival to determine their level. All students take exits tests to measure their progress. Classes normally meet four hours per day, five days per week. Daily work outside of class usually requires four to eight hours, and students are encouraged to spend four to five hours per week in co-curricular activities of their choice. Middlebury College awards four *units* of undergraduate academic credit for successful completion of each of the following nine-week courses. (One *unit* equals three semester hours of credit.)

All courses in the nine-week program provide proficiency-oriented instruction in listening, reading, speaking, writing, and grammar, with an emphasis on contemporary Russian culture in its historical context. Classroom activities emphasize careful pronunciation. All language skill levels (noted in course descriptions below) are determined on an advisory basis in accordance with the proficiency guidelines of the American Council on the Teaching of Foreign Languages (ACTFL).

Level 1: Introductory Russian (1st–2nd Semester)
For students with very little or no previous classroom instruction in Russian. Students completing this course typically have novice high or intermediate low language skills. (4 Units) Primary Textbooks: *Golosa* Volumes 1&2, Prentice Hall.

Level 2: Advanced Introductory Russian (2nd–3rd Semester)
For students with 40-89 hours of prior formal classroom instruction in Russian. Students typically complete this course with intermediate low to intermediate mid language skills. (4 Units) Primary Textbooks: *Golosa* Volume 2, Prentice Hall; *V puti*, Prentice Hall.

Level 3: Basic Intermediate Russian (3rd–4th Semester)
For students with 90-119 hours of prior formal classroom instruction in Russian. Students typically complete this course with intermediate mid language skills. (4 Units) Primary Textbook: *Russian Stage Two: Welcome Back!*, Kendall/Hunt.

Graduate course offerings change from year to year. The following is a representative list of recent courses.

I. Civilization

- Ethnic Minorities in the Former Soviet Union
- Russian Art from the Avant-Garde to Socialist Realism
- Russian Film Comedy
- Russian History: 1613-1917
- Contemporary Russian Politics

II. Literature

- Dostoevsky's *Crime and Punishment*
- Russian Poetry: 19th-20th Centuries
- Russian Drama on the Silver Screen
- The Russian Short Story from Karamzin to Solzhenitsyn
- Women in Russian Literature
- Samizdat and Tamizdat

III. Language & Linguistics

- Colloquial Russian
- Language Change and the History of Russian
- The Russian Verb: Interaction of Aspect and Prefixes
- Verbs of Motion

THE SCHOOL IN RUSSIA

Middlebury College's School in Russia serves both graduate degree program students (in Moscow, see information above) and undergraduate students (sites in Moscow, Irkutsk, Voronezh, and Yaroslavl) for semester and year-long study. For more information, contact the Language Schools.

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The Russian School
MIDDLEBURY COLLEGE
Middlebury, VT 05753 U.S.A.
voice: (802) 443-5510 fax: (802) 443-2075
languages@middlebury.edu
www.middlebury.edu/~ls/russian

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The Russian School is one of nine schools that constitute the Middlebury College Language Schools. Since 1915 the Language Schools have offered foreign-language immersion programs in Vermont in a unique, structured linguistic environment. Our languages are Arabic, Chinese, French, German, Italian, Portuguese, Japanese, Russian, and Spanish. The Language Schools are integrated with Middlebury's Schools Abroad in France, Germany, Italy, Russia, and Spain for both undergraduate and graduate studies.